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THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

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Correspondents are requested to return their credentials for renewal as soon as they expire. Where the correspondence is satisfactory new ones will be furnished without delay. We do not reply to applications for appointment as correspondents, but place the letters on file for future use.

The following places have no one yet appointed for next season: Galveston, Tex.; Charleston, S. C.; Mobile, Ala.; Memphis, Tenn.; Peoria, Ill.; Sacramento, Cal.; Harrisburg, Pa., Springfield, Mass.: Cumberland, Md.; Wilmington, Del.; Binghamton, N. Y.; New London, Conn.; Meriden, Conn.; Terre Haute, Ind.; Fort Wayne, Ind.; Lafayette, Ind.; Sandusky, Ohio.; Springfield, Ills.; Denver, Col.; Little Rock, Des Moines, Council Bluffs, Dubuque and Deadwood.

Chicago.

JUNE 29.

MCVICKER'S.—While the music of Fatinitza is not as catching as that of Pinafore, or The Little Duke, it is nevertheless good for an extended run, and will be a feature of next season. The best acting has been done by Hart Conway, who gave a most agreeable personation of Izzet Pasha, his song, "The New Departure," being redemanded several times every evening. Tom Whiffin as the journalist, Julian Forbes, did not exaggerate the part, and was rather funny in the harem scene. He has done better work, however. W. H. Macdonald was awkward as the General, and Owen Fawcett quite extinguished in the part of Steiphann. Miss Julia Polk (Giulia Mario) has a good voice, and did well as Vladimir, though she is rather too robust for such roles. Marie Stone's beautiful voice was never heard to better advantage than as Lydia, and Jarbeau, Mme. Beauman and Miss Shaffer were ravishing houris of the harem. All the accessories were in good taste. Fatinitza will be continued until July 3, when Pinafore will be revived, prefaced by Trial by Jury. July 7, Engaged, with Lillie Glover, Emma Vaders, Estelle Clayton, Mrs. J. W. Bristowe, Charles Stanley, H. Liston, R. F. Russell, W. Herbert and C. E. Dobson in the cast.

HAVERLY'S.—Aimee and the Grau Opera Bouffe co. have drawn fairly during race week. Offenbach's Mme. Favart was not well received. The music is reminiscent of the maestro's other works. Les Cloches de Corneville was not well done with the exception of Mezieres' superb performance of Gaspard. Le Petit Duc made the hit of the week. Aimee was the best Duke yet seen here, Mme. Raphael an imposing Directress, Mlle. Beaudet a winsome and affectionate Duchess, Duplan a rather hard Frimousse, Jouard a splendid Montlandry, while the chorus and orchestra were unexceptionable. Les Brigands and La Jolie Parfumeuse have also been given and the engagement closes to-night with La Grande Duchesse. 30th, Tony Denier's Humpty Dumpty co., introducing George H. Adams (Grimaldi), undoubtedly the only American clown worthy to be called the successor of poor Fox. Tony has a good specialty and pantomime company, and will no doubt strike it big during holiday week.

HOOLEY'S.—Emerson and Hooley's Megatherian Minstrels (adapted from J. H. Haverly) which were at once going to overtop anything and everything in the burnt cork line on earth, opened 23d to a fair house and didn't at all fulfill the promises made for them. A large number of people have been gotten together, the mass of whom are merely blackened supes, while the remainder are such old lingerers in the ruts of minstrelsy as Hughey Dougherty, Billy Emerson and Schoolcraft and Coes. Emerson pertinaciously sticks to his Moriarty and the other time-worn specialties which used to be considered funny, but which have now lost novelty—the only spice of any kind of amusement. Dougherty went over and played with Moore & Burgess in London some time ago, and has the audacity to come back and inflict some of "Pony" Moore's ancient gags on us That alone is enough to cause people to swear off on Hughey. Schoolcraft and Coes are well enough at intervals—long ones. Burt Sheppard, a screeching female impersonator, whose caterwauling would make a healthy tomcat sick with envy, should at once be hustled out of the party. The first part was the best feature of the show. The remaining acts were imitations of the Mastodons. There is more talent and originality in Barlow, Wilson, Primrose & West's compact little troupe than ever will be exhibited by Hooley & Emerson's fossils, no matter how many hundred strong those venerable relics may make their collection of played-out antedeluvians. 20th, Slocum's Henry Moses Shadboat Pinafore will be done—a move for the better.

HAMLIN'S—Frank Frayne and his little boy have appeared in C. W. Tayleure's backwoods drama, Si Slocum, to fair business. Hamlin's stock did well in support. George Morris played a Mexican villain quite well. Morris is a respectable heavy man, and should not play any other parts. Ed Barrett, W. T. Melville, Fanny Wood, Marion Bent, and Maggie Barnes filled the remaining parts satisfactorily. 30th, Sprague's Georgia Minstrels, including that funniest of Senegambians, Sam Lucas, open.

ITEMS.—Felix A. and Eva Vincent have been the stars at the Halsted Street this week. 30th, Charles Thornton opens in The Black Diamond, followed by Tried for Treason.—Frank Aiken and Genevieve Rogers did a bad stroke of policy when they intrusted their business to the disreputable J. Fubbins Wallack. I predict that the following people, who go with Aiken, will be heartily sick of their bargain: Owen Fawcett, Harry Rainforth, John Murray, Scott Marble, Alice G. Sherwood, Stella Congdon, etc. The party open here Aug. 4, in The Comedy of Errors—Aiken and Murray doing the Antipholi, and Fawcett and Raintorth the Dromios.—F. P. Barton, stage manager of Hooley's, went last night on a vacation. He returns late in July.—The National Theatre on the North side is doing well on the ten-cent plan.—J. H. Haverly bet heavily on the races this week.—Charley Backus, wife and child have gone to Grand Rapids.—B. Macauley and wife and Nate Salsbury have ed radiance over the town this week.—rley Forbes has got back with his moral Uncle Tom party.—C. E. Blanchett will be business manager of the Dillon-Blaisdell co. Blanchett can tend to business well enough, if Blaisdell can keep Dillon sober a week at a stretch.—Since the old libertine Quinlin was tired out of Hooley's by the joint endeavors of Hooley and his attorney, there is no need for a eunuch about the premises. Yet Theophilus Tapeworm Todd still infests the theatre.—The Church Choir Pinafore co. reappear at Haverly's 7th.—J. H. McVicker is expected to arrive to-morrow.

Philadelphia.

WALNUT.—Messrs. Harrigan and Hart, with their first-class combination, commenced a two weeks' engagement on Monday evening (30th). The chief attraction is the comic play, The Mulligan Guard Ball, which achieved such great success at Harrigan & Hart's Theatre Comique, New York, last season. It is preceded by a select and enjoyable variety olio. Considering the warm weather, they are drawing good houses.

MUSEUM.—Uncle Tom's Cabin continues to draw fair audiences. The present is its fourth week.

MAENNERCHOR GARDEN.—At present this is the most attractive resort in the city and is filled every evening with select audiences. Pinafore selections, with the silent drill, is the principal attraction, and throughout is well rendered.

Boston.

MUSEUM.—Harrigan and Hart finished, Saturday night, their prosperous engagement, having run The Mulligan Guard Ball to good business for the past four weeks. The chorus sung by the Skidmore Guard, and Mr. Harrigan's song, "The Babies on Our Block," have attained a popularity which has not been rivaled by any operatic airs of the season.

The Children's Pinafore at this house has closed its seventh week of remarkable business.

On Monday evening began an engagement at the Museum in the now famous opera, Fatinitza. The cast was as follows:

Vladimir (Fatinitza), Jeannie Winston; Princess Lydia, Sallie Reber; Count Timofey Kantschapoff, W. H. Hamilton; Izzet Pasha, Vincent Hogan; Wasili, A. H. Bell; Osipp, M. Calice; Steipann, Mr. Dixon; Julian, W. A. Morgan; Hassan Bey, G. V. Demorest; Ivan, Rose Chapelle; Nikophor, Miss Somerville; Feodar, Miss Sylvie; Demetri, Eugenia Maynard; Nourmahal, Pauline Hartman; Zuleika, Miss Somerville; Diona, Rose Chapelle; Beseika, May Sylvie; Massaldsha, Mrs. E. B. Holmes; Mustapha, F. Tannehill; Winka, C. F. Shattuck; Hanna, L. E. Stone; Adjutant, James McArtney; Jeesuf, A. K. Osborn; Surema, Mary Richardson; Ben Jimin, F. Goodwin; Niridah, Fannie Williams; Fatima, Clara Maitland; Achmet, John Humphrey.

The Church Choir Pinafore co. at the Park Theatre have drawn quite good houses through the past two weeks; they remain one week longer.

The Globe opened for but one night (Monday), which was the occasion of Charles H. Pattee's benefit. The theatre was completely packed. Mr. Pattee was called before the the curtain, and made a short speech, in which he thanked his many friends for past kindnesses, and hoped that he would merit their good will in the future.

San Francisco.

JUNE 24.

CALIFORNIA.—Lester Wallack played Ours the first three nights of last week to distressingly bad business. Of his performance I need say nothing—it was, as we had been led to expect, the perfection of artistic acting. Thursday night My Awful Dad drew a better house and each succeeding night the business has increased. In the latter play the only especial praise deserved by the support is due to Mr. Felix Morris, as Dick Evergreen. Rosedale will be substituted Thursday night for My Awful Dad, and if the present interest in Mr. Wallack is sustained, his engagement, which opened with such good promise, may result successfully.

BALDWIN'S.—The Danicheffs proved a complete failure here, though the present co. produce it nearly, if not quite, as well as did the Union Square co. at the same theatre. This week Seraphine; or, the Mother's Secret, a translation of Victorien Sardou's play of the same name, as produced at the Union Square, is running to light business.

BUSH.—Denman Thompson seems not to have played himself out here last week, as he is drawing crowds of usual "'stay-at-homes."

ITEMS.—Pinafore still holds the deck at the Standard.—Tony Pastor follows Thompson at the Bush, and after his engagement the interior of the theatre will be entirely rebuilt.—The Baldwin people were not paid for two weeks prior to Saturday, the 21st, but on that day salaries were paid in full. Where Maguire made the welcome "raise" is not stated, yet his backing seems solid enough whenever the pinch comes. The talk of O'Neil and Morrison having control is the outcome of some beery-brained correspondent only. Maguire is still sole manager, and with his usual luck will probably pull through.—James T. Maguire, the deservedly popular treasurer of the California, will benefit Sunday night next with Waiting for the Verdict and additional attractions. James is a solid fixture in Pacific Coast theatricals.—Charles E. Locke returned from the East Monday last with a big book of first-class attractions for the Bush.—E. G. Cotton has so favorably impressed San Franciscans with his style of managing walking matches, that the male and female six-day contests he announces for July will surely prove a success.—More harmony behind the scenes is reported at the Baldwin since Lyster's departure.—A. Simmonds of Sacramento takes the Amy Sherwin Pinafore party as far as Virginia City. They were going on the road with Charles Goodwin of the Baldwin, but there being insufficient evidence of financial stability in that direction, and no ambition on the part of the Pinafore people of turning the trip into a walking tournament, Simmonds' offer was accepted instead.

Cincinnati, O.

JUNE 29.

HEUCK'S OPERA HOUSE.—The Haverly Georgia Minstrels closed their engagement at Heuck's this afternoon. It has been very successful, the house being well filled and sometimes crowded. This theatre closes to-night for the season.

ITEMS.—The Fourth will be celebrated at the Zoo in grand style.—Haverly's Minstrels leave for Pittsburg this evening.—Mollie Maeder Steele is visiting relatives in Flemingsburg, Ky.—Al Lipman is spending the Summer with his relatives in Indianapolis.—Anna Boyle is still in the city.—Ed. Browne has taken the road with a "snap" company, playing his drama of Good as Gold.—The Hall Sisters, of this city, have joined the Rice Surprise Party, opening in Boston to-morrow.—John Morrissey, formerly manager of the National, opens at Volks Garden, New York, to-morrow night.—James and Katie Edwards are a big success in Philadelphia.—Alice Oates has been engaged for next season.—It is now reported that Manager Nunez of Pike's has abandoned the idea of a stock company.—Billy Gleason leaves for New York Wednesday to "fix" for next season. Billy is a fine actor and a perfect gentleman.—Theodore Thomas will give the fifth of his delightful Summer concerts at the Highland House, next Tuesday evening.—Alf Burnett's benefit was a decided success in every way. The programme was a most excellent one and well carried out; Mr. Miles gave the theatre free of charge and the Cincinnati Calcium Company made the vicinity of the house as light as day, for which they charged nothing. His benefit netted him about $700.—The prospects are now that Robinson's Opera House will be opened next season by a manager who will make things lively.—The following theatres will open in our city the first week in September: Grand, Pike's, Robinson's, National, Heuck's, Coliseum and Vine Street Opera House.—John Rogers of this city will shortly start on a trip around the world.—James C. Fennessy, treasurer of Heuck's, is going to benefit next Sunday week.—Amusements are very dull.

Columbus, O.

OPERA HOUSE.—There was a fair audience present, 26th, to hear the Welsh tenor, Eos Morlais, who was not in the best voice, although he gave a pleasing concert. His support was only fair, Miss James deserving the most honor.

ITEMS.—William W. Hume, whose sad suicide occurred in Chicago last week, was a resident of this place until about six weeks previous to his death. The woman for whom he shot himself lived with him here as his wife, but when Hume took the road, in advance of the Holmans, for a couple of weeks, she sold all his furniture and left town. Hume soon ascertained she was in Chicago, followed her there, and because she refused to live with him again, shot first at her and then killed himself. He was clerk in the Adjutant's Office during the war; was the clerk of the first metropolitan board of police commissioners organized in this city, and latterly was Mr. Theodore Comstock's treasurer at the Atheneum. "Turk," as he was familiarly known here, was often in hard luck, but was always pleasant and good-natured and had numerous friends. He often spoke in praise of Jack Haverly's friendship, and his excuse for going to Chicago was to get a situation of Haverly. "Turk" Hume was correspondent for the Mercury for several seasons, and will be pleasantly remembered by many of his professional acquaintances.

Wheeling, W. Va.

Mr. Riester, the manager of the Opera House, gave me a list of the attractions that have been here this season:

Sept. 9, 10, Milton Nobles and co.; 11th, Tony Pastor; 16th, E. F. Clark, Uncle Tom's Cabin; 27th, 28th, B. Macauley and co.; 30th, Oct. 1, Eliza Weathersby; 2d, Tony Denier's Humpty Dumpty; 9th, 10th, Lilliputian Opera co.; 11th, 12th, Helen D'Este co.; 17, Sprague's Georgia Minstrels; 18, 19, Our Boarding-House comb.; 21st, Emerson's Minstrels; Nov. 4, 5, Lawrence Barrett; 11th, 12th, A Celebrated Case; 18th, 19th, George C. Boniface—Soldier's Trust; 22d, 23d, Warde-Barrymore Diplomacy co.; 28th, R. M. Ingersoll (lecture); Dec. 6, 7, Robert McWade; 19th, Heywood Brothers; 21st, Pat Rooney; 25th, John Kinlan's Comedy co.; 27th, 28th, Mrs. Henrietta Chanfrau; Jan. 7, 8, 9, Gotthold & Rial's Uncle Tom's Cabin; 13th, Barlow, Wilson, Primrose, & West's Minstrels; 20th, 21st, Joe K. Emmet; 31st, Feb. 1, Mary Anderson; 3d, Haverly's Mastodon Minstrels; 21st, Jane Coombs; 22d, Buffalo Bill comb.; 26th, 27th, Maggie Mitchell; Feb. 28th, Capt. Paul Boyton; March 3, 4, Mr. and Mrs. J. C. Williamson; 11th, Denman Thompson; 17th, 18th, Colville Burlesque Opera co.; 20th, 21st, 22d, Charlotte Thompson; April 4, 6, Standard Theatre co.; 15th, 16th, 17th, Pinafore; 19th, Hess English Opera co.; 25th, 26th, John McCullough; May 17, Our Boarding-House co.; June 14, Haverly's Georgia Minstrels.

Portland, Me.

MUSIC HALL.—June 24, Braham's Vaudeville co., in Flies in the Web and Smiths and Browns, to bad business. The company includes C. H. Steadman, Jas. S. Maffitt, N. D. Jones, Charles W. Butler, Georgie Tyler, Grace Hall and Sadie Martinot. They gave an excellent show.

The Boston Pinafore co., George A. Jones manager plays St. John, N. B., July 1, 2, 3, and Calais, Me., 4th, which will close their season. Mr. Jones is now reorganizing for next season, and has engaged Mrs. H. E. H. Carter, and re-engaged J. C. Bartlett, James A. Gilbert, Harry Haskell, and Annie Gunther.

ITEMS.—Dora Wiley, formerly of the Boston Pinafore co., has been engaged for Rice's Evangeline co. She received offers of engagement from Weathersby's Froliques, and four Pinafore companies, showing that her talents are appreciated. Miss Wiley was at one time a resident of Portland, and we are happy to note her success.—Harry A. Leon, a young actor of this city, will soon play a star engagement in New York.—Nothing is doing in the way of amusements, and nothing booked ahead.

Albany, N. Y.

There is very little to report to you this week of interest to MIRROR readers, but I want to hold my place in their affections—and on the paper—so I'll venture a very slight resume of a Baby Pinafore, which came off at Martin Hall 26th, 27th, and 28th.

The Singer girls managed the affair, and are deserving of great credit for the measure of success they attained. Three of this numerous family were with Colville last season, under the name of the Winner Sisters. You may remember their pretty Tyrolean warblings. Miss Susie was a pretty Rackstraw.

IEEMS.—Harry Mainhall and Paul McDonough assisted the fair Singers in their recent enterprise.—Carrie Turner talks of "doing" Pauline in the fall.—A glance at the Opera House book shows that Janauschek, McCullough and other popular attractions failed to draw the fickle Albanian during the season just closed.

Utica, N. Y.

OPERA HOUSE.—Cool Johnston's Burlesque co. came 23th, to very poor business, playing to a $10 house, but he paid all bills present ed. The company stranded here.

Standard Theatre co., 26th, in Pinafore, to the largest house the U. M. A. have had during their course. Nothing booked.

Detroit, Mich.

JUNE 29.

Florence Rice-Knox gave a very successful concert here last Monday night, this being the only item in the amusement line for the past week. She was assisted by our favorite soprano, Mrs. Payne (Matilda Scott). Mrs. Trowbridge contributed a violin solo, Mons. Dureil, a new French baritone, made his debut on this occasion and Profs. Abel Pease and Payne assisted also. The audience was the best by far that has honored any concert this season, both in numbers and in quality (always excepting the Detroit musical concerts, which take in half the city), and a more enthusiastic one we could not desire to see. At every appearance Mrs. Knox was recalled twice. Mrs. Knox remains in this State for a few weeks, visiting friends and giving concerts.

Mr. Hough, the oldest theatrical manager that Detroit has, is organizing a party of professionals for a trip through the northern part of the State, intending to be absent about four weeks. The chief members of the party will be John A. Lane, W. A. McConnell and Harry Barton, of Manager Davey's company, C. W. Couldock, just back from Chicago under engagement with Steele Mackaye, John Marble, Miss Amelia Waugh and others.

Their repertoire includes The Chimney Corner, Old Honesty, Milky White, with the farces of Cup of Tea and Turn Him Out.

ITEMS.—Manager Davey is slowly recovering from his recent sickness, and as soon as able will go East to the seashore to recuperate.—By the way Manager Davey and his partner, Joseph Brooks of Memphis, are gobbling up attractions for the coming season, it looks as if we were going to have another Haverly amongst us, for not only will he (Davey) control his Opera House, but also will he do the business of Joe Jefferson, Fanny Davenport and partly that of Robson and Crane.—Helen Blye, a Detroit actress of note, is playing in the rural districts of Ohio.—Signor Liberati, now delighting New Yorkers at the Madison Square Garden, is from Detroit, where to the Theatre Comique he'd take his little horn every night.—Manager Whitney returned from New York last week, where he had been attending to his theatrical business. E. E. Kidder will be his business manager for the coming season.—John Gourlay of Salsbury's Troubadours is in the city, and says Detroit is good enough for him during the hot spell.—Leonard Grover is also in town remaining quiet, and Holmes Grover has been doing "1. O. U." with blood and thunder ad libitum at the Coliseum for the past week. The Coliseum announces this as the last week of the season. It has done an immense business, and for ten months has never closed its doors except on Sundays, and has presented the best obtainable talent in the variety market, paid good figures for it, and always given a first-class performance. No other variety place could stand against it, and it swept the vile, low concerns out of existence.

Rochester, N. Y.

OPERA HOUSE.—After a month of uninterrupted idleness, so far as amusements are concerned, this house will be opened 30th to receive Henderson's Standard Opera co., who will hold the boards for the entire week. Haverly's Minstrels are booked for the 10th of July.

ITEMS.—Among the sojourners in this city at present we are pleased to see Mr. Tom Karl, who is the guest of friends, pending the completion of his cottage at Hemlock Lake where he will spend the Summer.—Rochester managers are actively engaged in securing attractions for the coming season. Manager Benton of the Corinthian Academy of Music, and Rial of the Opera House are in New York looking after the interests of their houses.—We understand the contracts have been let for the extensive alterations at the Opera House, which will be commenced immediately after the 10th of July. Prominent among the improvements will be the entirely new scenery, curtains, stage-fittings, frescoing, and the introduction of a second gallery, which will increase the seating capacity of the house about 400.—The alterations and remodeling of the Corinthian Academy of Music are progressing finely and everything will be in readiness for a grand opening about the 1st of September.

Chillicothe, O.

CLOUGH'S OPERA HOUSE.—Manager Ed Kauffman has returned from his circuit with the Georgia Minstrels, and is arranging for next season's engagements at this house. He promises, in addition to the usual number of attractive combinations, John McCullough, Edwin Booth, and possibly Mary Anderson. Chillicotheans are willing to pay good prices for meritorious attractions, and Kauffman says he will give them the best.

ITEM.—Sells Brothers' Seven-Elephant Menagerie and Circus, Monday, July 7; Portsmouth, 8th; Circleville, 9th; Washington, 10th, and Wilmington, 11th.

Auburn, N. Y.

OPERA HOUSE.—June 28, an opera company, claiming to hail from the Standard Theatre, New York, under the management of W. F. Morse, played Pinafore to fair house. Josephine, the Admiral, Hebe and Buttercup were taken by residents of Elmira. Nevertheless it was the best production of the opera that has been given here.

July 4, Stetson's variety and dramatic co. will give an entertainment in the Opera House. July 5, Coup's Circus.

Milwaukee, Wis.

GRAND OPERA HOUSE.—Tony Denier's Humpty Dumpty troupe closed a three nights' engagement, 29th, playing to good houses, and giving an exceptionally fine show. Route—to Chicago, one week at Hamlin's and close the season. The Juvenile Pinafore co., under Gilmore, was stranded here. There was a disagreement on the part of the managers as to contract. The principals are to receive a benefit Monday, June 30, to enable them to proceed homeward. The chorus belonged to Chicago and returned home.

Frank I. Frayne in Si Slocum, 3d, 4th and 5th.

Baltimore, Md.

ACADEMY.—The performances of Pinafore on Monday and Tuesday evenings of last week were very fair. Miss Bockel as Josephine sang and acted better than any one we have had heretofore. Charles Hogendorp has very little voice, but sang the part of the Captain correctly. Mrs. Caroline Richings-Bernard and E. M. Hoff were especially good as Buttercup and Ralph. The balance of the cast were not as good as they might have been. The choruses were very shaky at first, but improved very much on the second night.

FORD'S.—The Juvenile Pinafore co. return on Thursday July 3, for two nights and two matinees.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Last week I made the simple announcement of a local school concert at this house, little thinking I should be induced to attend. However, I did go, and am free to confess that I never spent an hour more pleasantly. On the stage, arranged in rising tiers, were about 400 school children, and in front of these were some 200 more on benches, arranged up the front facing inward. Such a number dressed in white, with sashes of bright colors to distinguish the different schools, made a picture but rarely seen. Mr. Emerson, the teacher, had these children thoroughly drilled, and had arranged a programme which was rendered with spirit and really artistic judgment. Of course it was fully applauded by parents and others present.

Erie, Pa

PARK OPERA HOUSE.—Nothing booked at present. In September Pat Rooney and Tony Denier's combs.

ITEMS.—During the performance of Mlle. Eugenie's Giddy Blondes at Newcastle, Pa., Mark Watson, a man of wealth, was relieved of $900. The troupe were all arrested, but finally discharged, as nothing could be proven against them.—Johnny Jennings, of Manchester and Jennings, eccentric comedians, is rusticating on his farm near this city. Bobby Manchester, his partner, will summer at Painesville, O. They open the season at the Adelphi, Buffalo, in September.

Toronto, Ont.

Both Opera Houses have been closed for the last two months, with the exception of the Grand, which was open for three performances by Tony Pastor's troupe, June 6 and 7.

Lucien Barnes had Haverly's Mastodons booked at the Royal June 30, July 1 and 2, but for some reason the dates have been changed until the 14th and 15th. Barnes has been on here himself for the past three or four days, and feels very much annoyed at the change.

McDowall has canceled his dates at the Horticultural Gardens, and will not appear here this Summer.

The Laurent Opera co. appear at the Gardens for one week, commencing July 7, when they will produce Pinafore. Trial by Jury and The Sorcerer.

Next season ought to be a bonanza for our managers, as we have an Industrial Exhibition for five weeks, a Military Review on a large scale, when the Marquis of Lorne and Princess Louise will be in the city, and last but not least, a $10,00 regatta (to last one week), gotten up for the benefit of Hanlan, who resides here, and which is expected to bring at least 100,000 people to the city. With such a programme, to last six weeks, surely our managers ought to be thankful.

Mr. Pitou, manager of the Grand, has been in New York for the last month, booking attractions for next season. He should find no difficulty in filling his dates, as the Grand is without doubt the best managed, the best patronized, the cleanest and the largest theatre in the city.

The Royal was a beautiful and popular place until the Holmans got the management, and they kept the house in such a beastly state that but few ladies attended.

Ottawa, Can.

Some people imagine this Canada of ours a cold country—well, a residence up here during the past week would have created a sudden revulsion of opinion. We have had it up to 98 degrees in the shade, and as high as 110 degrees in the sun. The great heat, of course, has made show matters a dead letter. On Thursday, 26th, Henri Laurent's Pinafore comb. dropped in for three nights. Their billing had been extremely light, in fact all the advance business showed that there was either a lack of management, or else too much of it. The company is composed of the following artists: Blanche Corelli, Henri Laurent, Eva Byron, Ruby St. Clair, J. H. Burnett, J. E. Brand, James A. Sturges, Harry Standish, John Nash, A. C. Nichols, R. Brockington, and Venie Francklin.

In addition to Pinafore, they gave Trial by Jury, with Blanche Corelli as the Plaintiff, and Henri Laurent, Defendant. During the season, Pinafore has been done several times; unfortunately the last time by Howard's bad party, and this militated very strongly against the success of this excellent co. On Thursday evening Corelli was not well, and a quite young and unassuming artiste, Blanche Ellani, assumed the part of Josephine, and received such a well-merited ovation, that Corelli roused herself up in time for Trial by Jury. On Friday evening, however, Ellani had to take both parts, and that of the Plaintiff without a rehearsal. This young lady has won the good opinion of both press and public, and deservedly. Mr. Burnett, as the Right Hon. Sir Joseph, was far superior to any of those who have appeared heretofore. His conception of this effete officer is decidedly fine. In short, the acting and mounting of the was fine throughout. They play Prescott, 30th; Belleville, July, 1 and 2; Kingston, 3d, 4th and 5th; then open in the Horticultural Gardens, Toronto, for one week, commencing Monday, 7th.

On Wednesday, 25th, a Mr. Dalziel dropped in with a few three-sheet posters. He was desirous of playing Ottawa for "one night only," Monday, 30th, with the Dickie Lingard party. The "old man" couldn't give terms desired, and Mr. Dalziel vanished, paper and all. This party a short time ago struck Picton, and more, a reputed wealthy old gallant, who fortunately owned a small steam yacht. The old Lothario got captured, and as he had filthy lucre, and time hanging idly on his munificent hands, he placed the services of himself and the yacht at the command of Mrs. Dickie Lingard. Since the start their fortunes have been more varied than that of the early pioneers down the Mississippi on a flatboat. They have been tooting up and down our rivers and the raging kanawl, playing—or doing—the people and Our Wives. Fortune, ever fickle, has not smiled on this gallant cohort. Can't furnish dates ahead, as their whereabouts and destination is something problematical.

Halifax, N. S.

The last week at the Academy has been very unsuccessful financially. Almost empty benches have stared the manager in the face ever since Shenadore's engagement. This is strange, too, as Shenadore is an old and popular favorite.

N[illegible] the Weeks to night (26th). The Two Orp[illegible] in preparation. Othello and The Me[illegible] have been successfully per[illegible]

W[illegible] Lytell arrived yesterday to fulfill a short engagement in Around the World in 80 Days.

Buffalo, N. Y.

With the exception of the performances at the Academy of Music of The Double Marriage and The Two Orphans, by the Kate Claxton combination last week, we have had nothing in the way of amusement excepting a few home entertainments. The company performing here drew very fair houses and would have doubtless been larger, but for the very warm weather. For this week the Academy will be opened the evening of July 4, when Cinderella will be produced.

Manager Shelby opens his Adelphi Theatre Monday of this week for one week, and as usual at this popular place of amusement, he presents a strong bill. The people engaged are Ida Clifton, Fanny Douglas, Julia Edmonds, Maggie Ferguson, Laura Le Clair, the Llynn Sisters, Lottie and Gertie, Morris and Fields, Joe Redmond, Jerry Ferguson, John Marlow, Joe Mealy, George Bowers, Amos Mesrole. Fourth of July a continuous performance will be given.

Haverly's Mastodon Minstrels will appear here July 11 and 12 at the Academy.

Nothing billed at the Hall.

Jersey City.

OPERA HOUSE.—This week Mme. Verona Carroll's Australian Female Minstrel troupe disports itself on the boards of this house. July 14, Harrigan and Hart. Business is light just at present, the hot weather driving people from the theatre to the cool breezes of the ocean, or the delights of a moonlight excursion on the American Rhine. There will be four theatres open here next season, two for dramatic and two for variety purposes. Can they live?

Indianapolis, Ind.

OPERA HOUSE.—The class of performances given at this house the week just past is of no consequence, and does not require the attention of THE MIRROR. The forthcoming week, Fred White, a gentleman and an old-time actor, who has been giving the Western people an example of his ability, in conjunction with a fairly good company, the past season, will give four performances at this house, opening the 4th of July, presenting Rip Van Winkle.

Lousville, Ky.

Emma Vaders brought suit this week against the Polytechnic Society and W. L. Allen for $20,000. While playing an engagement at the Opera House with the Jane Coombs comb., she fell through an open trapdoor, injuring herself to such an extent that she has ever since been unable to fill her engagements. Miss Vader claims that the owners and manager of the theatre were guilty of gross negligence.

Pittsburg, Pa.

Matters theatrical are almost at a standstill in this city just at the present time, all the regular houses being closed, with the exception of the Opera House, at which place Haverly's Georgia Minstrels are playing during the present week. Nothing booked ahead.

Gloucester, Mass.

As predicted, Robert Spiller's Pinafore co. failed to appear 28th.

A very interesting literary and musical programme has been arranged for the High School Reunion on July 2. Georgie Cayran, reader; Mrs. H. T. Knowles, soprano; S.L. Studley, pianist, and others, together with the Boston Cadet Band, are announced to take part in the exercises.

Atlanta, Ga.

Mme. Rentz will open the season here, to be followed by John Thompson dramatic co. John McCullough, Fanny Davenport, and Buffalo Bill are all booked for the early part of the season. The people of Atlanta crave for theatrical attractions, as there has been nothing here in two months.

Williamsburg, L. I.

The houses are all closed and will remain so till September. Manager Theall is busy remodeling the interior of the Novelty.

ITEM.—Miss Mamie Durvea of this city has recently returned from Europe, where she completed her musical studies. She intends to go upon the operatic stage.

Madison, Wis.

Nothing booked in the theatrical line. The Great London Circus, minus the candy peddlers, impoverished the town 26th. Chippeway Falls 30th, Eau Claire July 1, Stillwater 2d, Minneapolis 3d, St. Paul on the g. f. (glorious fourth).

Portsmouth, N. H.

June 30, Barnum's Circus; a large attendance from the country.

Dramatic notes are dull. No shows of any kind booked, and none for the past two weeks.

Bridgeport, Conn.

At Hawes' Opera House, July 5, Haverly's Mastodon Minstrels.

At Wagner's Summer Garden the Vienna Ladies Orchestra for one week.

Nashville, Tenn.

Nothing of professional interest has occurred here for some weeks past. The remodeling of the Masonic Theatre is to commence on Monday.

Grand Rapids, Mich.

Ed Hillier had a benefit at Smith's on the 27th. As he is a favorite, there was a good attendance. Theatricals are very dull.

Easton, Pa.

Nothing billed, nothing booked, nothing expected.

Opera House closed for the season.

Akron, O.

Millie Eugene's Hibernian Blondes are booked for Academy of Music, 3d and 4th. Sells Brothers have been and gone.

Lancaster, Pa.

Fulton Opera House has closed for the hot season.

Aurora, Ill.

There is nothing on the boards here at present.

Kalamazoo, Mich.

Nothing the past week but lazy amateurs.

—Harry Payne and Bob Black are the efficient "distributors" of Haverly's Theatre.

The Theatre Francais.

[London Figaro.]

Who does not know the plain gray building in the very centre of Paris, where the Rue de Richelieu and the Rue St. Honore meet at a right angle, which is now bisected by the magnificent Avenue de l'Opera. It is the mezzo termine of the great city, this Place du Theatre Francais, and the veriest Cookite, who has "done" his five guineas' worth of Paris, must be familiar with the building from which the place takes its name, and which occupies one side of it. Not a beautiful structure, by any means—indeed, rather lop-sided in appearance, from the fact that the highest part is not in the centre—but a building, take it all in all, admirably adapted for its purpose, and answering in its mere external aspect to its reputation as the home of dramatic art in its purity and perfection. The Maison de Moliere is, as it should be, neither trivial nor meretricious, sober without gloominess.

Let us stroll under the narrow colonnade and read the buff-colored affiche framed under wire netting on the wall. Les Fourchambault, perhaps, is announced for to-night. Well, the novelty has scarcely worn off Augier's latest triumph, and there will be a full house, so we had better have places en location. Or if it be, say, Le Medecin Malgre Lui and Mademoiselle de Belle Isle, there will be no rush, so we may take our chance of slipping into the parterre at the end of the queue. "Monsieur!" says the suave old lady at the bureau de location, as she dips our ticket into her sandbox and hands it under the grating; and now we have time for a stroll in the Tuileries gardens and a leisurely dinner in the Palais Royal, listening to the band and looking out upon the back of the theatre itself, before we go to take our places.

But even if we are merely going to pay our humble two francs and a half for the parterre, we will get in with no discomfort whatever. Along the great barriers ranged under the north colonnade, the queue stands patient and orderly. I have seen it stretch from the corner of the colonnade down to the bookseller's stall, up to the corner again, and then in a third row all along the pavement back to the Palais Royal gate, and yet there was no crushing, no shrieking and struggling, no discomfort of any sort. "First come, first served," is the motto, not "every man for himself, and the weakest to the wall," as in the degrading free-fights which have too often to be gone through before one can get into the cheaper places of an English theatre. Even if we are at the end of the first line of the queue, we are pretty sure of good places in the parterre, for there is a considerable sprinkling of women in front of us, who, as they are not admitted to the floor of the house, must be going, with their attendant males, to the troisieme galerie, or higher still. At seven, or a quarter-past, or half-past, as the case may be, the bureau opens and we file in. Meanwhile, in the Place the electric lamps have flared forth, the orange stalls have mounted their colored lamps, the orange women are hoarsely shouting, La Valence! la mandarine! and the peripatetic venders of mysterious but harmless drinks are jingling their thin-voiced bells, so that it is a relief to get into the quiet of the theatre.

We spring up the short flight of stone steps, give our tickets to the cynical old autocrat of the parterre with his black velvet skull-cap, and pick out places on the red plush seats. It must be admitted that the space between the benches is calculated rather upon the average length of French than English legs, so that unless we get the front row our knees are likely to suffer a little. Otherwise the places are comfortable as need be—almost as much so as the fauteuils d'orchestre in front, which are not particularly well arranged. And now for a glance round the salle. It is a high, wide theatre, old-fashioned in decoration and and dingy with age, the newest part of it being the shield bearing the letters R. F. in gilt on a green ground, stuck obtrusively over the Imperial arms which used to crown the proscenium. There are four tiers, the balcony, the second gallery, the third gallery, and the amphitheatre and quatriemes loges. On the ceiling are allegorical designs, probably well painted, but so mellowed with age as to be beyond criticism. I have heard the internal arrangements of the house severely criticised, but I myself consider it admirably arranged both for seeing and hearing. The third gallery is an excellent place, though the chandelier—that bane of all French theatres—interferes slightly with the view from the centre seats. I was once, for my sins, doomed to a back place in the amphitheatre—it was a premiere, and I had waited four mortal hours in the queue, only to find that the parterre and third gallery were occupied by billets de faveur—and even there I saw and heard by no means badly. I have not yet forgiven the Comedie, however, for the trick it played me; and the feelings of hundreds of other enthusiasts, who waited from two to three and a half hours and never got in at all, must, I should think, have been murderous.

Now, as the house is filling, the grating voices of the attendants are monotonously chanting "Programme de la piece," or "La piece complete—Mercadet la piece," or "Location de lorgnettes." My own theory is that the Comedie has picked out the harsh-est-voiced men in Paris to shout in the front of the house, so that the melodious organs on the stage may sound more striking by contrast. But now three loud knocks are heard from the right hand corner of the stage—there is no orchestra, ca va sans dire—the attendants' shrill voices are hushed, and an expectant thrill runs through the house. After a minute's pause three more knocks are heard, and the curtain, painted in heavy maroon folds and with a glazed peephole at each side, rises slowly into the roof.

I am not going to speak here of what passes on the stage, but a word or two as to the stage-mounting comes naturally under a description of the house. It seems to me that one of the excellences of the Francaise is the art with which it hits the happy mean between the mounting a piece shabbily, and crushing it beneath a load of furniture and decoration. Its saloons are charming, their furniture always in the best keeping and free from obtrusive newness which mars our best sets in England. Then what can be more exquisite than the classic halls looking out upon sunlit classic landscapes, which frame so worthily the statuesque figures of the great tragedies? More elaborate, yet never overloaded, are the scenes in which La Fille de Roland, Hernani, and Ruy Blas pass. The conclusion of the catacomb scene in Hernani may be instanced as a triumph of stage decoration and management. The street scene in which M. de Pourceaugnac, Le Mariage Force, and most of Moliere's out-door comedies are played, is an admirable set. But most charming of all, perhaps, are the garden scenes, in which a mastery of foliage is exhibited, which few, if any, of our scenic artists have yet attained. Who can forget the garden scene in Le Chandelier, the forest scene in Il ne faut jurer de rien, or the farmyard scene in L'Ami Fritz? They are perfect in their quiet beauty.

When I first knew the Francais—not many years ago, I am sorry to say—it was still under the domination of that most abhorent of French theatrical institutions, the claque, whose metallic applause used to mar my enjoyment most thoroughly. I had the pleasure of assisting, in the spring of last year, at its abolition. I well remember my astonishment on seeing the place of the claque occupied entirely by pupils of the Ecole militaire who applauded Les Fourchambault—I think that was the play—much better than if they had been paid to do so. Some days later I read in the papers that the experiment of that night had been so successful as to procure for the claque a permanent conge.

As soon as the curtain falls there is a stir in the house, which is always cheerful, and even brilliant, in spite of the fact that full dress is not necessary or even common. A good part of the audience pours into the rather small but very tasteful foyer, with its polished parquet floor, its mirrors, its statues, and its view over the brilliantly-lighted Place. An admirably characteristic statue of Voltaire as an old man crouched in his armchair, and grinning from under his night-cap, presides at one end of the room, facing a bust of Moliere at the other. The Corneilles, Racine and other classic writers are ranged round the hall, while minor authors are consigned to the gallery which opens off it, and which is ornamented at the end with a magnificent statue of George Sand. Passing down the handsome, softly carpeted staircase, we find ourselves in the low circular vestibule, where a statue of Talma occupies a central position, with Rachel as the Muse of Tragedy on his right hand. Hence we issue into the street to take sundry bocks at the Cafe de la Regence over the way, and to look up the electric vista of the avenue at the lights of the Opera House.

NEW YORK AMUSEMENTS.

The record of New York amusements is now one of closures.

Wallack's, the Madison Square and Standard closed on Saturday night. This is the last week of Horrors at the Union Square after which the theatre closes. Pinafore is in its last week at Haverly's, the Colored Georgia Minstrels following on the 4th inst. The theatres which continue closed are Niblo's, Wallack's, the Broadway, Park, Fifth Avenue, Olympic, Grand Opera House, Booth's, Standard, Madison Square, Windsor and Globe. Not Guilty was played at the Bowery on Monday night. The season there closes on the 7th with a benefit to F. W. Hofele.

"The Ill-Starred Mosaic."

[San Francisco Figaro.]

Lester Wallack has appeared, and, as we feared, disappointed the public. Not that he is not a great actor, but because his day is past for presenting young and dashing gallants on the stage. With all his experience and all the elegant finish with which he presents the character of Hugh Chalcote in Ours, one cannot shut his eyes to the fact that he is too old a man to simulate youth. Those who had seen Wallack in the prime and glory of his gifted manhood, when he was certainly the best light comedian on the American stage, were disappointed, nay, more, shocked at last night's performance. Their memories conjured up a vision not there, and they passed from the theatre sad and sorrowful. Those who had not seen Wallack had their bright illusions dispelled. Nature is inexorable in its laws; age cannot assume the freshness, glow and magnetism of youth. His Cincinnati, St. Louis and Chicago failures are monitors not to be disregarded.

—The Arch Street Theatre, Philadelphia, opens on Sept. 1, Carncross' Minstrels at the same time.

THE MAN WITH THE LANTERN.

This sort of thing is about played out; by "this sort of thing" I mean, of course, the weather. On days like these, when "the grasshopper is a burden," you may guess what a load there is in a full-sized, double-tinned lantern, and that's just how I feel. What a fellow—I mean a fellow not in business—can find to do in town with the glass in the nineties, I can't see. For my own part, so soon as the mercury mounts to a certain height, I betake me to "green fields and pastures new;" or, if to Coney Island or Long Branch, to "white sands and pastures few." Besides, the theatres are closed, and if they weren't, few people, except the more inveterate play-goers, would care to enter them in the dog-days.

Talking of the heat suggests something cool, paradoxical as it may sound; and talking of something cool reminds me of some verses written by a casual visitor to the classic shades of Fort Lee, apropos of some cooling drinks he was in the habit of getting in the city. They are made after a peculiar and altogether unique fashion, by a friend of his who rejoices in the name of Jim, but as that gentleman's virtues are best described in the verses referred to, and specially dedicated to him, I make no apology for quoting the "pome"—merely premising that it is strictly original, and has never appeared in print before. So, "if you have tears, prepare to shed them now."

The verses are entitled "Jim; a Wail from Bohemia," and run as follows:

Hot? Waal I raythor guess you're right:
Just 97 Fahrenheit;
But, if you want to cool off quite,
Go to Jim.

If, in the morning when you go
Down town, you feel just so-and-so,
And want a cool-me-off, you know,
Go to Jim.

You'll know him by his hair, coal black,
From forehead carefully brushed back;
So, when you find you want a "tack"—
Go to Jim.

A specialty he makes, I guess,
Of sherry cobs and B. & S.,
And if you want one—more or less—
Go to Jim.

Nor have the very slightest doubt;
He's always there or thereabout,
And if you lager wish, or stout—
Go to Jim.

But ONE thing I would add, and sick
The addition makes me, if on tick
You'd have a drink—I say it slick—
DON'T go to Jim.

Not having tried Jim myself, I am not in a position to speak authoritatively on the quality of his "coolers," but if any one really wishes a good straight pick-me-up in this warm weather, let him take a Russian bath. The Man with the Lantern DID the other day, and has felt better ever since. It was at Copes & Ryan's, 18 Lafayette Place, and when he crawled up to the door he was too exhausted almost to stand; feeling for all the world like the late Rev. Sydney Smith, when he felt like taking off his flesh and sitting in his bones. But the bath, or rather baths, for it is—shall I say congeries? of baths—plunge, shower, spray, vapor, steam, douche, etc., etc., etc.—fairly set me on my feet again, and when, after an hour's nap on one of the luxurious couches in the reception-room, I lit my cigar and sipped my cafe noir, I felt, to use a somewhat vulgar, but, for all that, classical word, "bully." So, if any of my theatrical friends—who just at present must have a good deal of time on their hands—feel sort of fagged and overpowered by the heat, and want to cool off and have their systems entirely recuperated and braced up, let them try the remedy so skillfully and even luxuriously applied by Messrs. Copes & Ryan. Only let me give them a friendly caution. Don't, if at all pushed for time, let them get "on the talk" with Ryan. The Doctor is death on conversation, and "conversationizes" so well that once you get into it there is no getting away. He'll tell you more good stories in a quarter, than an illustrated family weekly newspaper would in a month, and he won't charge anything extra, either. Only if you want badly to catch a particular car, or keep an appointment with your mother-in-law, don't get into a confab with the Doctor.

An old friend of mine, who happens to be the leading dramatic critic of Scotland, Mr. W. G. Baynham, has a capital article in last month's Theatre, from which I make a brief extract. Before adopting journalism for a profession, Mr. Baynham was for years on the stage, and his Hawkshaw the Detective, in Tom Taylor's Ticket-of-Leave Man, was acknowledged to be the best on the British stage. His wife, one of the most beautiful women either in or out of the profession—she has long since retired from it—was a member of the late Charles Kean's company at the Princess Theatre, London, and was widely known—as she still is—as Fanny Maskell. Mr. Baynham's article is on "Stage Frights." I can only afford space for a few sentences; they are these:

Without going back to the days of Garrick or Macready, and a host of tragedians who always kept in bed nearly the whole of the day to calm their nerves before acting a new part, I can just call to mind one or two cases confined even but to one theatre, "The Old Adelphi." On the first night of a new piece there the Keeleys were always very ill from fright. Leigh Murray suffered as much from it as a Cockney does in the "chops of the Channel." Celeste used to dash on in sheer desperation from it, saying to herself: "Well, dey cannot keel me for it." Alfred Wigan, one of the letter-perfect actors, was a martyr to fright, so much that he occasionally totally forgot the words; as for his accomplished wife, he was obliged to divert her attention during the day, lest the dread of a first night should overpower her, and at night she, on one occasion, had to throw herself on the ground to subdue the beating of her heart from fright. "Feel my hand," said Charles Kean to me, when he was playing Cardinal Wolsey for the I don't know how many hundredth time in the provinces. It trembled as if he had the ague. Mrs. Stirling would never venture on the stage without the manuscript of her part in her pocket, as a charm to keep the words in her head. Mr. Irving's nervousness is simply indescribable; even Mr. Toole will not be seen by his most intimate friend on a first night; while Mrs. Kendal complains that her "stage fright" increases every year, and with Mr. John Parry every one knows it amounted to a positive disease. The malady is too universal for stage managers not to provide themselves against it in novices. The worst thing possible for any actor to do is to try and gain courage by hanging about the wings till his "call comes. "Keep in the green-room, sir," says the prompter to the novice. When the "call" comes the novice is somehow hustled on to the stage, and, like a dog thrown for the first time into the water, he sometimes struggles out of his difficulty. Not always. I remember one unfortunate young gentleman who was to make his first appearance in Richard III., as one of the small noblemen who wait on Richmond. We had a very scanty company, and our army on the occasion was represented by one unhappy super, who stood with a banner, and the characteristic "super-shivering legs." The young gentleman had but to say—

"Your words are fire, my Lord, and warm our men," etc.

He was not quite perfect at rehearsal. Night came. The scene drew. "Go on!" shouted the prompter. On the young gentleman was pushed; his cue was given. All that stage fright would permit him to think of was one word in the speech. That one word was—Fire. He looked at the shivering standard-bearer and desperately blurted out—

"It we'd a fire, my Lord, we'd warm our men."

Musings of the Gas-Man.

There's not much going on now. Theatricals are at a standstill. Business has been turned off, as it were, for the Summer.

There may be an occasional jet left here and there; but it's very occasional.

I don't go up on the Square very often. There's nothing calls me there. I went up the other day, just to see how the place looked.

It surprised me.

The entire curb from the Union Square Hotel to Fourteenth street, and around in front of the Union Square Theatre, was fairly lined with border-lights—all properly on the fly.

Not one had caught a Summer engagement—not even a snap—and all gazed speculatively across the street at the approaching sunlight, wondering how long before, in the natural course of events, it would reach them, and, policeman-like, compel them to "move on."

They all looked ill-fed and some hungry.

Just as though the main that supplied food for their stomachs had sprung aleak, and made them shut off partly the pressure of earthly desires and aspirations.

It's surprising how many of the old-stagers had whiskers and moustaches. This is a sure sign that the owner is out of work. It costs ten cents to get a shave, and that's an item, even though bay-rum is thrown in—the victim's eyes.

I saw all kinds of actors. Every description of the genus in fact, including the great family dubbed "Fakes."

There was the leading man, anxious and eager to engage in any capacity—comedy, eccentric, light or low, or to make himself generally useful.

Singing comedian stock was quoted pretty high—managers are projecting light opera companies on the strength of the recent Pinafore madness.

But they're wrong.

The craze has died a lingering death, and next season the majority of the opera companies that start out will be wending their tortuous way back to New York before Winter fairly sets in, stealing rides on freight trains, or counting the number of telegraph poles there are to a mile.

The low comedians looked particularly blue; I felt that a thousand gas burners couldn't put life, hope, warmth or illumination into them.

But oh! the juvenile man! He was as thick as blackberries on a bush. He was recognizable by the shiny gray last Summer's coat, the dirty, faded necktie, the jaunty and nonchalant air, the wilted shirt front, generally (the shirt front) of the earth earthy. He carried a cane, but I remarked that he did not swing it with his accustomed grace.

The cane was usually void of a ferrule—another sign of the times.

As I gazed at this long row of men the thought struck me, where and how do they manage to live through the long, hot Summer?

Actors are proverbially generous and prodigal; at the end of an industrious season they are often left as they began it—penni[illegible]less.

—Mrs. Joseph Proctor is at her co[illegible] Manchester.

NEW YORK MIRROR

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ERNEST HARVIER,
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NEW YORK, JULY 5, 1879.

Amusements.

HAVERLY'S THEATRE—H. M. S. Pinafore.
WALLACK'S THEATRE—Closed.
UNION SQUARE—Horrors.
SAN FRANCISCO OPERA HOUSE—Closed.
STANDARD THEATRE—Closed.
BROADWAY THEATRE—Closed.
GLOBE THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
GRAND OPERA HOUSE—Closed.
BOWERY THEATRE—Stock in Sundries.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Ackerman, Irene.
Allen, W. L.
Ayers, Jos. B., (scenic artist.)
Bell, Harry
Bothwell, John R.
Barnes, W. Elliot
Chandos, Alice
Daly, Augustin
Flint, M. O.
Griffin, Hamilton
Hamblin, Constance
Hastings, Marie C.
Ketchum, George F.
Mitchell, Maggie
Morrisey, Jas. W.
Osmun, Dr.
Oates, Alice
Rossner, Prof. (leader of orchestra.)
Sessions, Edith K.
Thomas, D. F., (manager Lilliputian Opera Co).
Taylor, Harry, (letter and telegram.)
Voque, Elsie
Warde, Fred B.
Wilmot, A A,

Retrospect.

THE MIRROR concluded its first volume last week. It begins its second to-day. The material prosperity of any newspaper, however interesting a theme to its owners, is of but slight concern to other people. But where its maintenance involves, as it does in this case, a principle, its success or failure affects every one to whom it appeals.

Prior to the establishment of THE MIRROR, there was published in New York no exclusively dramatic newspaper which professionals could consistently support. There were two sporting organs which treated of theatricals, and one sheet devoted to blackguard assaults on reputable actors and actresses, but no nearer approach to a real dramatic paper. The principle involved in the establishment of THE MIRROR was this: Would the Profession support a paper which treated its patrons honorably, which was candid and sincere in its utterances, reliable and unprejudiced in its news reports, and which drew no support from prize-fighters, horse-jockeys, rat-catchers, ball-tossers, or blacklegs?

Our first duty brought us face to face with the frauds who were disgracing the dramatic profession from within, and the blackguards and blackmailers who were robbing and traducing it from without. The chief abuse was a newspaper, owned and controlled by an ex-manager who had bankrupted himself in an attempt to debauch the theatrical taste of the community. He had in his service a party of paid liars and defamers, one of whom was a notorious ex-State prison convict, who had served a three years term in Sing Sing for forgery, and was, moreover, an army deserter and document purloiner. One of the others had been expelled from every reputable newspaper office in the city, and is even now under official surveillance. The list included, moreover, two adventurers from the suburbs—a lazy braggart, living off a member of the profession, and one precious rascal who confessed to being a liar, but was likewise a fraud and a cheat. To fight, single-handed, such fellows as these was not, at first, an easy task, but the frank support of the profession and the good-will of the the daily press here, and all the press, daily and weekly, outside of New York, helped it amazingly.

The second fight was against the frauds in the profession, the chief of whom had acted as "capper," or "skin," for a Philadelphia faro-bank, and was striving to do the same sort of work for the Stage. Other frauds were the bad amateurs who sought to crowd out good actors, irresponsible would-be managers who take out companies without the means to bring them home, and the general order of parasites and rogues. Opposition to these was no less successful.

In an early stage of our existence the editor of a rival paper had the hardihood to bring the editor of THE MIRROR into the courts, where, after enjoying the peace, pleasures and perquisites of six civic arrests and suits for damages for untold (and untelling) thousands, the latter thereupon had the man arrested and put under heavy bail for a similar offense. While, therefore, the editor of THE MIRROR is unmolested to carry on his fight, his litigious competitor is languishing in the Sheriff's custody, "on the limits" of New York County, which he is unable to leave until he pays a debt so utterly beyond his means and resources that the metropolis is apt to continue his permanent residence—in this life at least.

THE MIRROR has, during its first volume, seen its friends prosper and its opponents fail. It has witnessed the abject and final extinction of Josh Hart; the sudden downfall of Harkins; the failure of Mackaye and disastrous fiasco of the Lost Children, and with it the quietus of all Cazauran's dramatic aspirations. It has seen Paddy McKenna removed from the list of managers by the most disgraceful collapse of a generally unfortunate season. On the other hand, it finds J. H. Haverly at the head of American amusements, Dion Boucicault reinstating himself at Wallack's and about to direct Booth's; Henry Abbey for the first time winning his rightful place as a manager, and Augustin Daly about beginning a season which will restore him to his former place as the cleverest and most enterprising of directors of Art amusements in New York.

The material prosperity of THE MIRROR has been no less striking, and though the dramatic season is over and nearly all the local theatres are closed, our advertising has far transcended the space allotted it, and the edition this week is the largest we have yet printed. We attribute this to two causes:

1st. The support of the Profession, which has made this paper its own, and

2d. The opposition of the humbugs and defamers, whose attempt to throttle it was of incalculable advantage to it as an advertisement at the time.

To both of these classes our acknowledgments are due, and given.

THE MIRROR will continue in the path marked out for itself, and with a broader field, expanding confidence and increased facilities seek the same ample measure of success for its second volume as has so conspicuously attended the first.

That the improvements in the various departments of the paper will at least keep pace with its material progress, our readers have already received indisputable evidence. Further accessions to the staff of writers have been made this week, and such increase made in the number of correspondents, that at every point of dramatic interest throughout the United States and Canada, next year, THE MIRROR will be represented. Let us hope that they may have good business to report everywhere, and that the season of 1879-80 may inaugurate an era of widespread and permanent prosperity.

An Ill-Starred Mosaic.

Mr. Lester Wallack's engagement at the California Theatre has proved, as there was every reason to anticipate that it would, a total and most unqualified failure. The attendance has been small, his reception cold, and his receipts far below the expenses. It is the current verdict of San Francisco that in all the parts in which he has appeared, notably Hugh Chalcote and Elliot Grey, have already found fitter and abler exponents on the Coast. That Mr. Wallack has failed in San Francisco as he did in Cincinnati, St. Louis, Chicago, and what he had done whenever he has played outside of New York and Brooklyn, is due to no lack of public taste on the part of the theatre-goers of that city, but to the very patent though (to Mr. Wallack) disagreeable fact that he is a much over-rated, passee and pretentious and unprogressive stock player, whose superiors are to be counted by scores.

To "let down" Mr. Wallack as gently as possible, some one has bethought himself of the ingenious defense that "Lester Wallack is a mosaic and attractive only when seen with his own company."

Seriously considered, this is one of the shallowest arguments possible to be advanced. If it means anything, it means that Mr. Wallack's capacity as an actor must be judged not by what he does himself, but by what others do around him!

Why so?

Why should any one set up a different and more lenient standard for him than is set up for any one else?

If Charley Thorne goes on to Philadelphia and plays a part well, he is commended as a good actor. If he plays it badly, he is thought a bad actor. But no one would think of alleging that he was a "mosaic," and could only play well when Mr. Parselle, Miss Jewett, Mrs. Wilkins, Mr. Daly and Miss Dietz acted with him.

If Mr. William Warren were to come to New York to play Bob Acres in The Rivals, no one would think of excusing any possible deficiency on the ground that he could not play the part because Miss Clarke and Mr. Barron remained in Boston. And yet Mr. Wallack, "the foremost light comedian of the age," becomes a "mosaic" when subjected to criticism, and must not be harshly judged, because Mr. Gilbert, Miss Germon, Mr. Holland and Mme. Ponisi are three thousand miles away, and without them he cannot appear to advantage!

It may as well be confessed that Mr. Wallack owes it to his father's name and the circumstance of choosing his own parts and playing at his own theatre, that he is able to obtain from managers terms so preposterously beyond his powers as an attraction. And how over-rated an actor the old gentleman is, is equally well shown by the fact that as soon as he is subjected to the same searching criticism as is shown toward every other actor who undertakes to be a star, he retreats behind the name of his theatre and asks to be considered as a "mosaic"—in other words, that he is living off the reputation that other people have made and is afraid to be judged as other actors are.

So far from regarding his failure as evidence of a lack of appreciation, we think it shows a very wholesome and hearty condition of judgment on the part of Western theatre-goers, and indicates that they are somewhat in advance of New York in this particular.

Mr. Wallack owes much of his success in this city to the support of a class of persons whose ignorance of what constitutes acting is their distinguishing characteristic. They are those whose affectation for everything English assures Mr. Wallack a support which he would jeopardize forthwith by the production of a really American play, by the engagement of a really representative American actor for any leading part, or by the adoption of any methods for which there is no British precedent.

If Mr. Wallack is wise, hereafter he will not ruffle his now passee fame as a "mosaic" by putting himself in actual and honest competition with regular American actors, and will not put American managers to the tax of losing money to force his claims as a "star." He is a stock player whose first fame was made by school-girls, and whose reputation (always local to New York) has been embalmed in the good graces of the cads and dowdies. It cannot profitably be disturbed.

English Taste.

The Assommoir, which failed so signally at the Olympic in this city a couple of months ago, has proved (under the title of Drink) a great popular success at the Princess Theatre, London. It would be difficult to account for the striking difference of theatrical taste in New York and London respecting the merits or demerits of this drama, but for the fact that one potent though peculiar reason has been already furnished. In the original Parisian version, Gervaise, the heroine, was the mistress first of Landry and then of Coupeau. It was so in the piece as presented by Mr. Daly. But Mr. Charles Reade, who prepared the play for representation in London, sagaciously forecasting the English taste, made Gervaise the wife of Coupeau, and thus "saved the piece" so far as the public was concerned. The reason given by the London press is that "English theatre-goers will not accept as the heroine of a play a debauched woman."

If the objection was real and sincere, it would be a perfectly valid one, for there are many people who, on very good moral and artistic grounds, resent the use to which the Stage is sometimes put as the repository of much social suffering and woe. But unfortunately such is not here the case, and Mr. Reade knew this when he made the change. Still, he thought it expedient to pay some homage to the senseless sort of prudery which permeates everything English. He recognized that English play-goers had no distaste for immorality per se; indeed, they rather liked it. However, they wished to appear as great sticklers for propriety, in order to humor their affiliations in another way. Thus they have a rigid censorship for all French plays, but the industrious adapter who dishes them for the London market is allowed great laxity. Our English cousins cannot at all abide Camille, and its production is interdicted. But Formosa or the New Magdalen pleases them greatly, for no better reason than the necessity of making a pretense of propriety, though in each case the woman is just the same. Pink Dominos was brought to England and refused representation on the ground of its obscenity, till James Albery re-wrote it, making it far more objectionable than the original had been. It enjoyed a prodigious run.

There is no sense in making Gervaise the wife of Coupeau. It is a mere acknowledgment that the truth is too bold. Zola was very much incensed when he heard of the liberty that had been taken with his work, but he realized that Reade's position was a correct one, and therefore protested, not against him, but against the senseless hypocrisy of a land which would "tone down" the truth in a realistic drama to the extent of destroying its realism, and then demand that "something spicy" be written in to make amends for the deficiency.

Mr. Daly, during the last week of the run of the piece at the Olympic, made some striking changes in his version, but such as they were, they came too late to alter the first impression created. The French idea is, clearly, much the best: to represent characters as they are without attempting to "strengthen them up" or "tone them down"—but unfortunately French sensation dramatists have a habit of creating characters so wholly depraved that the best change the American adapter can make, without utterly destroying the piece, is to revise their social relations. The success of Drink under these conditions is hardly calculated to inspire much confidence in the morality of British moralists—if the patrons of the Princess Theatre are to be accepted as a criterion.

PERSONAL.

SPENCER—Lillian Spencer of Pittsburgh will be a member of John T. Ford's company next season.

MAKIN—C. Makin, who sang the Boatswain in Pinafore at the Standard, has returned to San Francisco, his home.

CONLAN—Barry Conlan will star next season in two new plays, entitled The Devil's Dyke and Major O'Rourke.

TIFFANY—Annie Ward Tiffany left town on Monday to spend the Summer at her home in Forrestville, Conn.

WILLIAMS—Mrs. Barney Williams is passing the Summer months at her delightful country residence, Bath. L. I.

GILBERT—Mrs. G. H. Gilbert has gone to England for the Summer, after an absence from her native country of thirty years.

MURDOCH—Jas. E. Murdoch has converted his barn into a cosy theatre, where, during the Summer, his pupils will perform one or two old legitimate plays.

CHESTNUT—W. D. Gemmill will open a preliminary season at the Chestnut, Philadelphia, in August, with the Rice Surprise Party in West Point, to be followed by Hooley and Emerson's Minstrels.

QUIGG—J. Travis Quigg of Philadelphia is the business manager of Ella Montejo. Miss Montejo has had several advantageous offers from managers, not only for next season, but for the present Summer as well.

WALLACE—Minnie Wallace is no longer connected with the Wallace Sisters, but will travel the coming season with her sister, Agnes Wallace, after a separation of seven years. S. B. Villa manager.

SAILED—Among the passengers for Liverpool by the Inman Line Steamer City of Berlin, last Saturday, were Henry E. Abbey, manager of the Park Theatre; Mr. John W. Carroll, Mr. W. R. Floyd of Wallack's, and Mr. J. G. Taylor.

ULMER—Mr. and Mrs. G. T. Ulmer arrived in town on Thursday, after a very successful trip with Barney Macauley to San Francisco. Lizzie May Ulmer made a great hit in the West as Clip in The Messenger from Jarvis Section. Mrs. Ulmer is a neat little actress, who is certain to make her mark.

FATINITZA—Fatinitza will be done at the North Broad Street Theatre, Philadelphia, on July 14. Laura Joyce is engaged for Vladimir; Louise Leighton for the Princess Lydia; Harry Allen for the War Correspondent; W. H. Seymour for the Pacha; Eugene Clarke for the General, and C. F. Lange for the Sergeant.

WALNUT—The season at the Walnut Street Theatre, Philadelphia, will open on August 18. Among the engagements already made are those with the Kiralfys' Black Crook company, the Colville Folly troupe, Tony Pastor, Neilson, the Emma Abbott Opera troupe, John T. Raymond, Barney Macauley, John McCullough, Tompkins and Hill's Andre Fortier, and Mary Anderson.

CARY—Col. Mapleson has engaged Annie Louise Cary for contralto of the Mapleson Italian Opera troupe next season. Miss Cary was during the past season the chief, and in some places only, attraction of the Strakosch troupe, and her engagement by Mapleson will strengthen his forces materially. Should Gerster and Campanini return with him, as there is every prospect that they will, Strakosch's chances will be very slim indeed.

HOFELE—On Monday, July 7, will probably take place the last English performance in the Bowery Theatre for some time, as it goes over to the Germans next season. This will be the occasion of Manager Hofele's benefit. He intends presenting The Ticket-of-Leave Man and two other dramas, played by three different companies, all of whom are known to the boards of the American Drury. Mr. Hofele will probably pitch his managerial tent at the Windsor, across the way from his present house, next season.

PATTI—The Patti Concert Combination company, comprising Carlotta Patti, Henri Ketten, pianist; Ernest de Munck, violoncellist; Mr. Phelps, tenor; Signor Ciampi Cellai, baritone, and Signor Fortuna, accompanist, has been engaged by Mr. Chizzola for a concert tour around the world, commencing in this city the latter part of September at Chickering Hall under the management of De Vivo. The company will give fifty concerts in the United States and then go to Australia and New Zealand.

PROFESSIONAL DOINGS.

—Addie Herrmann sailed for Europe last week.

—Gussie DeForrest has arrived here from San Francisco.

—The Richmond and Von Boyle company has disbanded.

—Modjeska will appear in Philadelphia early in October.

—Joseph Polk intends starring next season in a new play.

—Henri Laurent and Blanche Corelli have sailed for Europe.

—J. H. Taylor will support Fanny Janauschek next season.

—James Lewis has gone to Manchester, N. H., for the Summer.

—Mrs. Bowers and her daughter are at their Cape Ann residence.

—Sam T. Jack has the management of Alice Oates for next season.

—Joseph Murphy begins his season at the Grand Opera House in August.

—Bandman, the tragedian, and his wife, Milly Palmer, arrived here a on Saturday.

—Dave Peyser will be advance agent of Frank Frayne's company next season.

—Sadie Martinot will play the soubrette parts at the Boston Museum, next year.

—Harry Meredith plays leading business with Fanny Janauschek next season.

—Kate Claxton closes her season at Scranton on the 28th. It has not been successful.

—James A. Kelly, the variety actor, died recently at East Boston, Mass., aged thirty-one.

—W. D. Gemmill will do The Palace of Truth at the Philadelphia Chestnut next season.

—John S. Clarke will play a round of his favorite roles in Philadelphia the coming season.

—Barlow, Wilson, Primrose & West's Minstrels are gradually working their way East.

—The Coliseum Theatre, Leadville, was burned on the night of the 20th. No insurance.

—John W. Norton returned from Baltimore on Saturday, in company with his wife.

—The Gaiety, Boston, will open its next season September 1, with Annie Pixley in M'liss.

—Sam T. Jack has sold a one-half interest in his Oil Circuit to M. A. Wagner of Bradford, Pa.

—Katherine Rogers and Ellie Wilton will spend part of the Summer at Cohasset.

—Dave Bidwell of the Academy of Music, New Orleans, arrived in New York on the 26th.

—Kit Clarke has been re-engaged by John A. Stevens as his business manager for next season.

—Robert Fox's Colored Pinafore company will begin a Summer season at the Boston Theatre, July 7.

—Haverly's Colored Georgia Minstrels begin an extended engagement at the Lyceum on Monday.

—John A. Hamlin, manager of Hamlin's Theatre, Chicago, is in town, making dates for his theatre.

—Tony Denier's Pantomime troupe closes its season on Saturday night, at Haverly's Theatre, Chicago.

—W. H. Bailey and George Ketchum have been re-engaged by John A. Stevens for his Unknown company.

—Dora Wiley has made a forty weeks' engagement with the Rice Evangeline company for next season.

—John Blaisdell's new company begins its season at McVicker's, Chicago, August 18. John Dillon is the star.

—Mrs. John Drew has gone to Atlantic City, and Miss Helen Houghton will spend most of the Summer there.

—Minnie Palmer will resume starring next season, supported by her own combination, under the management of W. L. Allen.

—Miss Ada Cavendish, after visiting Black Rock and New London, Conn., will visit the Masconomo House, at Manchester.

—A new play by George Fawcett Rowe will be one of the earliest attractions of the next season at the Boston Museum.

—J. B. Howard, a comedian quite well known in the South, was drowned in St. John's River, Florida, some time since. Aged 35.

—Atkins Lawrence may be a member of the Unknown combination next year. He has also an offer to travel with Mary Anderson.

—W. F. Owen of the Park company, Packard, the tenor, and Julia Gaylord sailed for Europe by the steamer Wisconsin on Tuesday.

—Oliver Doud Byron will play next year a new drama, Public Opinion, written by Charles Bernard, in conjunction with Across the Continent.

—The following dispatch was received here on Tuesday: "Ernest Harvier, editor MIRROR: Charles R. Gardiner left San Francisco on Sunday for Chicago. Will stop there four days, and be in New York July 10."

THE WAR OF THE CRITICS.

INTERVIEW WITH STEPHEN FISKE.

Mr. Stephen Fiske and Mr. George Edgar Montgommery, dramatic critics of Wilkes' Spirit of the Times and The New York Daily Times respectively, have been having a little dispute on the subject of the abstract morality of American burlesque, arising from the statement of Mr. Montgommery that a gentleman could not decently take a modest woman to see Horrors.

Mr. Montgommery's side of the matter was published in one of the papers last week. On Monday a MIRROR reporter sought Mr. Fiske at the Lotos Club to obtain his views. Whether through fear of a personal encounter or not, the energetic Mr. Fiske had barricaded himself in one of the parlors and refused to be seen. When told by a page that his visitor was a newspaper man, he showed signs of grave unquiet and seemed loth to fly, but on its being represented that his visitor was from THE MIRROR, the accredited organ of the managers and dramatic profession, he so far relented as to agree to answer on paper such questions as the reporter should send him.

THE MIRROR man, somewhat dazed by the novel circumstances under which the interview was to be conducted, took his position in an outer room, while Mr. Fiske, fully intrenched, awaited in an impregnable position, and sent out the page for the first message. Here it is:

"Mr. Fiske, is there any truth in the report that George Edgar Montgommery intends bringing suit against you for $10,000 for libel?"

The answer came back:

"Not that I know of."

"Mr. Fiske, is it true that A. E. Lancaster has advised a resort to force, and will attack you in person?"

"I am prepared for the worst."

"Did Mr. Lancaster threaten your life with a feather, and say that you were a bad man?"

"No."

"Did he say that your remarks about Mr. Montgommery's escort reflected on him?"

"Not that I know of."

"Have you destroyed the relations existing between G. E. Montgommery and A. E. Lancaster; and if so, why did you do it?"

"I decline to answer except through counsel."

"Did Edward E. Rice pay you $5,000 to defend the morality of Horrors?"

"No."

"Or any other amount?"

"No."

"Would you have taken it had he offered you the money?"

"It is not a supposable case."

"Do you know of any valid reason why Mr. Montgommery should not take Mr. Lancaster to the Union Square as escort, if he chooses, provided he gets clipped tickets? If so, state it, and make the answer legible."

"I do not."

"Do you know of anything in Horrors calculated to shock Mr. Lancaster's ideas of propriety?"

"Yes."

"Would you have any objection to stating it?"

"It would be a violation of confidence."

"Mr. Fiske, is Horrors immoral?"

"I don't think so."

"You would have no compunction in taking A. E. Lancaster to see it?"

"From the point of morality, none whatever."

"Am I correct in assuming that your theory is: 'To the pure all things are pure'?"

"I believe such to be the case."

"Then if Mr. Lancaster, as Montgommery's escort, saw anything lewd in it, it was his fault, not Mr. Rice's?"

"Yes."

"In conclusion, Mr. Fiske, would you have any objection to drinking the health of THE MIRROR on the occasion of its new volume?"

Mr. Fiske responded in person.

At the time of going to press Eddy Flynn, editor of the Telegram, had dissuaded Lancaster from all hostile intent, and it was rumored that Mr. Montgommery would submit his case to a sewing society.

The Trouble at the Bowery.

Mr. Hofele stated to a MIRROR reporter last week that the statement already made, that during the Pinafore season at the Bowery, there were no ticket returns from the box-office made to Mr. Spiller, is utterly and entirely false; that Mr. Spiller had an extra doorkeeper posted at each of the front doors, that he furnished his own checks, that no passes were issued save by him, and that every night a stamped return of the number of tickets taken at the doors was handed to him. Mr. Hofele further said that the failure of Spiller's venture was due to his undertaking too expensive a company, and falsely representing to his artists that he had in hand ahead two thirds of their week's pay. The share of $400 accruing to Spiller on Saturday night was not devoted to settling salaries, but was put aside to pay the expenses of his performances in New London, Conn. A Mr. Burrill advanced him $25 toward paying salaries and Mr. Hofele himself advanced $50 for the same purpose.

—Frank Chanfrau will, as usual, open the regular Fall and Winter season at the Boston Theatre, although it is probable that a preliminary season will be given.

Hart on Hull.

The position taken by the late Josh Hart in his paper last week on the subject of the Hull murder, was part of a post-mortem determination arrived at about ten days ago. A reporter of THE MIRROR (the same as had fulfilled his task so satisfactorily in a previous issue) was sent to interview him. Some trouble was experienced in bringing him to life, but under the operations of the ingenious kirakois of Fryer's Fatinitza, and with a panoramic vision of some of Harrigan and Hart's successes at the Comique since Hart left it, he was gradually brought around all right.

"Mr. Hart," said THE MIRROR reporter, "to what am I to attribute your defence of Dr. Hull? Is in any way connected with dramatic matters?"

"No," said Hart; "the man was not guilty, and I defended him. You see here," he said, pointing to three or four columns about the murder, "this paragraph in particular:

ONE GOOD WORD.

It was fortunate for poor old Dr. Hull that the murder of his wife occurred at a time when the New York reporters, working on space, were half-starved from lack of work and unjust treatment by their employers. The boys found this murder a bonanza, and worked up all imaginable theories with an elaboration that measured columns, and made their weekly bills large, but worried the unfortunate gentleman, who was subjected to the innuendoes of these labored newspaper speculations. Dr. Hull had not had one kind word written for him since his affliction. If anything were needed to probe his kindliness of heart, this would be sufficient. The unwarranted slurs cast upon this afflicted gentleman, a person who was always gentle to a womanly degree, are contemptible. The Sun especially breathes in its sneaking editorials against him the mean spirit of Charlatan A. Dana, who, lacking the courage to attack boldly, never fails to stab in the back. It is pleasant to note in this connection that the relatives of the murdered lady are the most ardent friends and comforters of the husband.

P. S.—Since the above was written and in type, the Hull murderer has been discovered, but we can see no reason for not printing what had been written.

The reporter, who saw Hart's paper for the first time this week, said:

"I see you are a great friend of the Doctor's. You do well to defend him."

"I don't even know him," said Hart.

"Don't know him! Why, then, this defence?"

"Well," said Hart, with a gesture, "it is a new 'racket' which I don't mind letting THE MIRROR know."

"What is it?"

"Well, you see," said Hart, "I am tired of publishing a dramatic paper. I intend turning my paper into a sensational police sheet. There is more money it."

The reporter was speechless.

"You see," said Hart, thawing into confidence, "the old 'jig' is up."

"How so?" inquired the reporter.

"Well, you see, I attacked every one in the profession, and there's no one left to 'go' for. Your —— —— MIRROR has been in the way for the past six months. I've had to go for Dana, Barnard, Capt. Williams, Dr. Phelps, and newspaper people. I've been losing my regular dramatic readers, and THE MIRROR has caught them. The only way out I see is a regular police sensation sheet. I will work up two cases each week; I will publish Capt. Williams' picture next week, and Chastine Cox's the week after. I won't exactly abandon theatrical matters, but will make them secondary. There will be many advantages. Stetson tried the same plan some years ago. He had a dramatic paper like mine, but it got too hot. He switched it off to his Police News, and has been doing well since. It's no use working for set of —— —— —— actors and actresses, the —— —— —— ——!"

"Then, Mr. Hart, you will discard the dramatic character of your paper after this week, and make your sheet purely sensational?"

"Yes, that's the idea."

"But won't you have to make some changes in your staff of contributors?"

"None at all. They know more about crime and criminals than they do about theatres any day," said Chesterfield, with a chuckle. "Why, I have as nominal editor one of the best liars in New York."

"Tell me," said THE MIRROR man in a burst of confidence, "what's a good liar worth a week?"

"Terms vary. I pay mine $25."

"Does he do other work?"

"Oh, anything; but as a liar he is boss. Why, would you believe it, my brother Frank takes off his hat in presence of that man?"

This tribute the reporter acknowledged was a flattering one.

"Do you want to get some points about Chastine Cox?" inquired Hart.

"No, Josh," said the reporter; "THE MIRROR would not, I fear, publish them."

"Wrong," said Hart, "nothing is too bad for the profession, the —— —— —— —— —— ——!"

Thanking Mr. Hart for the information furnished, and congratulating him on his new departure, THE MIRROR man withdrew.

[The price will remain unchanged.]

BROOKLYN — Mary Anderson has closed with Col. Sinn to appear at the Park Theatre, Brooklyn, next season. Considering that whatever success Miss Anderson has achieved in Brooklyn, has been due to John P. Smith, this engagement seems a little eccentric on the part of the lady's manager, and if ratified by her will it be under protest. Col. Sinn is right, however, in securing the best attractions. Miss Anderson played to $600 more the week of her second engagement with Mr. Smith than on her first appearance.

Rankin's Plans.

THE MIRROR published some time ago an interview with Mr. Mckee Rankin, wherein he gave frank expression to his views of J. H. Haverly, and outlined his own intentions for the approaching season. Thanks to the diligence of a reporter, we are enabled to place before the profession to-day some additional details of what Mr. Rankin intends to do. It is pleasing to feel that Mr. Rankin realizes how important a personage he is, and that he realizes the great value of THE MIRROR as a medium for reaching the profession of which he is so bright an ornament.

MCKEE RANKIN TO THE PROFESSION, GREETING:

Mr. McKee Rankin takes this means of announcing that, having summarily discharged from his employ Mr. J. H. Haverly, he is now at liberty to effect engagements for the appearance of himself and wife next season.

For the convenience of managers, Mr. Rankin will spend the Summer at his residence on the St. Lawrence, where those desiring his services may call upon him. Those bearing authentic letters of introduction will be granted a personal interview; all others will send up their terms on a slip of paper.

Mr. Rankin's terms are 105 per cent. of the gross receipts and his traveling expenses, but it is understood that Mr. Rankin does not bind himself to abide by this arrangement. Any failure of managers to abide by their share of it, however, will be punished to the fullest extent of the law.

Mr. Rankin requires that no insolvent or dishonest persons shall be employed in the theatres wherein he appears, and that no actresses shall be allowed to play therein whose character and habits of life are distasteful to Mrs. Rankin. This rule will be inexorably followed.

Mr. Rankin wishes it distinctly understood that he has no connection with J. H. Haverly, and acknowledges no obligation, legal or moral, for debts of his contracting. He has placed his business this season in the hands of Messrs. Wall & Hanley, to whom applications may be addressed. But Mr. Rankin does not pledge himself to abide by any engagements they may make.

No regular route will be followed by the Rankin Danite troupe, but they will play wherever it suits Mr. Rankin. Mr. H. W. Johnson is authorized to cancel, but not to make dates.

Mr. Rankin pledges himself on his honor as a man, and his solvency as a citizen of Philadelphia, Pa., never again to employ E. M. Gardiner, who conspired with J. H. Haverly last season to make Mr. Rankin successful.

Notice is given that any one pirating The Danites will be cast into jail, but this is not to be understood as vitiating Mr. Rankin's hereditary right to play such pieces as he wants (Two Orphans included), without paying any royalty to the owner.

Mr. Rankin reserves the right to eject any immoral person from any performance of his beautiful idyllic play of The Danites, and to do all other things calculated to advance the cause of morality on the stage, and credit (for its upholders) off of it.

Mr. Rankin refers by permission to any manager with whom he has not played, in regard to his personal characteristics.

P. S.—In view of the fact that Mr. Rankin has still the whole of next season open and has received no offers of engagement, he thinks it fitting to remind managers that they cannot do better than secure his services.

Next Season at the Fifth Avenue.

Max Strakosch, who left for Europe last Wednesday, outlined very fully, before his departure, his intentions respecting the attractions to be offered at the Fifth Avenue. The season will begin in August, with Aimee in a short engagement. Then follows Maurice Grau's new French opera troupe, comprising Capoul and Paola Marie. Capoul is to receive for five performances a week the sum of $5,000 a month, and the contract provides that $10,000 shall be deposited in Paris before his departure from Europe. Of this sum $6,000 is already in the hands of Capoul's bankers. Mlle. Angele, a very beautiful woman by the way, will receive $1,000 a month. Paola Marie, the prima-donna of the enterprise, receives $3,000 a month. Mr. Grau has sub-leased the Fifth Avenue Theatre from Strakosch for five months during the season, for which period he has agreed to pay $12,000.

Succeeding the French troupe will come Strakosch's Italian Opera troupe, on Dec. 1. It will comprise Signora Singer, prima-donna; Anna de Belocca, contralto; Marie Litta, Miss Lancaster; Petrovich, Lazzarini and Tilla, tenors; Castlemary, Carl Formes and Strini, basso singers; and Gottschalk and Starli, baritones. The new operas promised will be Auber's Crown of Diamonds and The Queen of Sheba. Aida, La Favorita and Carmen will be revived. It will be observed that neither Clara Louise Kellogg nor Annie Louise Cary, the two strongest attractions of last season, will be with Strakosch this year, and surely Belocca will be found a poor substitute. Pantaleoni and Adams will also be missed. In January, Adelaide Neilson appears at the Fifth Avenue as Pauline. After that several star engagements are contemplated, but none are yet decided upon.

—Florence Davenport has given up the project of appearing in opera, and will regularly enter the profession this season.

Some Uncertain "Rays."

The New York Star contained last Sunday about a half a column on the subject of its success. That success we are glad to know has been as complete as it is in the power of its present managers to make it. But we observe no success in the dramatic department—a department which is really unique. What is known as "Footlight Rays" begins with the weighty and sententious announcement that "Combinations will be stronger than ever this year." The second item conveys the emarrkable intelligence that "Dodworth's Band will give a concert this evening." Further down we are treated to an historical paragraph: "Mme. Favart, who is now playing with La Comedie Francaise, in London, and who was immortalized by Offenbach in an opera, cannot sing a note of music."

Mme. Favart has been dead just 109 years, hence she is not playing in London with La Comedie Francaise. She was not "immortalized" by Offenbach, it so happening that she became celebrated before the gifted maestro was born. If the writer of the Star's "Footlight Rays" would read the history of the Foreign Stage, he would have known Mme. Favart was originally Mlle. De Chantilly; that she was born in 1727, made her first appearance in 1749, and died in 1772.

The fourth item attributes to Koster & Bial the statement that their garden is "the most socially convenient of its kind in the United States." No explanation goes with this mystic phrase.

The fifth item refers to the Aquarium, and cites a new attraction: "The Aquarium, BY REASON OF THE LARGE QUANTITY OF RUNNING WATER, is at this season of the year a cool, refreshing and interesting place to spend an evening in." Why "a large quantity of running water" should make it a cool place to spend "an evening in," is not stated.

The sixth "Ray" is somewhat autobiographical and reminiscent: "Once we dignified a part of Union Square as the 'Rialto,' some have called it the 'Plaza,' but the actors will have none of them. They call it the 'Cattle Market.'"

The seventh item is one clearly contributed by Miss Ida Foy. It is thus chastely expressed: "During the run of Pinafore at the Fifth Avenue Theatre, while Miss Ida Foy was the Hebe, this young lady was the recipient of some presents and a large number of bouquets. These latter she thought so little of that on entering the wings she gave them away to the chorus singers. One night Miss Foy received a very compact bouquet, and as usual gave it to one of the ladies of the chorus, saying: 'Take it; I don't want it.' The young lady took the bouquet home, and placed it in water. Next day as she plucked a flower for her breast, she noticed a neat parcel, took the cover off, and then a covering of cotton wool, when lo! a tiny Geneva watch was revealed. The young lady now wears it as a memento of her courtship of Sir Joseph. This story we give for what it is worth."

This is certainly complimentary, but it is at the same time ambiguous. If the "young lady" got a Geneva watch intended for Miss Foy, how could she wear it as a memento of her courtship of Sir Joseph? Miss Foy's good nature in allowing one of the Pinafore chorus to wear as a memento a watch given to her, is certainly remarkable.

There are three other "Rays." The first announces gravely that—"a few days more and the Bowery Theatre will cease to be an English theatre."

The second alludes to Horrors "filling out" the bill at the Union Square.

The final one begins: "Even the extreme idiosyncracies of the thermometer yesterday and last night did not materially affect the attendance at Haverly's, where the Children's Pinafore continues to be the midsummer attraction."

Mr. Ackerman, who is a clever man, must agree with us that so long as the Star deals in "Rays" like those of Sunday, its success is not complete.

Mary Anderson's Thoroughbred.

A very foolish story has been traveling the rounds of the country press for some time, in reference to a horse which, it was alleged, a number of young Louisville gentlemen intended presenting to Mary Anderson at Long Branch. Happening to encounter Dr. Hamilton Griffin, the young lady's business manager, one day last week, a reporter for THE MIRROR inquired whether there was any truth in the report.

"There is none whatever," said the Doctor emphatically "and I am at a loss to understand how it came to be published. The facts of the matter are that Miss Anderson, desiring a horse, telegraphed to Louisville for one, and thus purchased and had shipped to her, about two weeks ago, through Messrs. Ireland & Co., a noted horse firm in that city, their beautiful mare, Maggie Logan. She is over fifteen hands high, a rich dark bay in color, with three white points and a snip. She was driven last year in a buggy by a lady, in 3:10, and has, on many occasions, carried off the blue ribbon at fairs, having won the premium nineteen times out of twenty that she was entered. Miss Anderson paid for her, of course. There is a project on foot by some young Louisville gentlemen to present her with another, but it has not been done—yet.

—It is true that Maurice Barrymore goes to Wallack's as juvenile man next season. The engagement was definitely settled last week.

The Gilmans' Grievances.

Miss Ada Gilman, the actress, is the the wife of Mr. Leander P. Richardson, or, rather, Mr. Leander P. Richardson is the husband of Miss Ada Gilman. Mr. Richardson is a writer for Mr. Hart's paper. Miss Gilman is the soubrette of the California Theatre, vice Eliza Long, who has gone with her husband to play in the Sandwich Islands. Miss Gilman, on her arrival in San Francisco, was cast for Moya, in The Shaughraun, and made a pleasing impression. This deepened into considerable popularity, till Miss Gilman began to fancy herself a great favorite, and before many weeks she felt herself competent to play any character. How wild were her aspirations may be surmised when we say that she wished to play Cordelia, in King Lear, and Julie de Mortimer, in Richelieu. Her peculiar unfitness for these two roles is so striking that no one who has seen Ada Gilman play (and the boon has been conferred on thousands) could do otherwise than smile at the association of the soubrette's name with two such characters. Not only does it seem that Miss Gilman aspired to play Cordelia, but she thought she could play Lu Ten Eyck, in Divorce—the role, it may be remembered, which Miss Davenport originally created at the Fifth Avenue. It is that of a fashionable, flashily dressed young woman, and comported well with Miss Davenport's figure and dramatic style. Poor little Miss Gilman could not, of course, "touch" it.

During Miss Davenport's recent engagement at the California Theatre there was some trouble about casting the role, but it was finally given to Miss Marie Prescott, the then leading lady of the company. This did not at all please the minute and diminutive Miss Gilman, who forthwith communicated her dire grievance to New York. Her husband waxed exceedingly wroth, but not until last week did Mr. and Mrs. Gilman get fairly in print. We say "fairly" in the technical newspaper sense. It was not fairly. It was very unfairly.

It must always be unfair for a newspaper allows any man (however insignificant) to write of the performances of his own wife to the discredit of other actresses. That the stage manager of the California Theatre should not have cast Miss Gilman for the part she wanted to play was, it is true, a terrible offense on his part, but it was hardly flagrant enough to justify Mr. Gilman in assailing the lady who happened to play the role coveted by his irate spouse.

However, Mr. Gilman probably does as he is told, but Mr. Hart's other employes should be more circumspect, or they will find people comparing the appended notices, and asking the cause of this sudden change of opinion:

[From Hart's paper. June 28, 1878.]

Marie Prescott is rapidly obtaining an enviable position on the boards. She recently displayed a distinctive order of talent, and ably supported John McCullough at the Grand Opera House. She deserves genuine encouragement.

[From Hart's paper, June 28, 1879.]

Ada Gilman has had some difficulty at the California because, though the entire press there said she was the best actress who ever visited the Pacific Coast, the management made an attempt to put a bad actress (Marie Prescott) in her role.

BUCKLEY—G. Swaine Buckley, the well-known negro minstrel and comedian, died at Quincy, Mass., last Wednesday. He was English by birth, and made his first appearance on the stage as an "infant prodigy" at Harrington's Museum, Boston. The first band of minstrels organized in this country was formed in 1843 by Frank Brown, and in the same year a band was organized by the elder Buckley, including the three sons. The three brothers were clever and brought forth many specialties of the burlesque order, including some very good travesties of Italian opera. Frederick Buckley, "middle man" and violinist of the orignal troupe, died in Boston Sept. 16, 1864, of consumption. R. Bishop Buckley, the leading spirit of the company, an extraordinary "end man," died in Quincy, Mass., June 6, 1867, of paralysis. George Buckley played at the Walnut Street Theatre, Philadelphia, about six weeks ago. This was his last appearance on the stage. He was better known to the previous generation of theatre-goers than to this one.

—Mr. Darling, owner of the St. James Theatre, has brought suit against the late Josh Hart for rent due and unpaid for that theatre. It appears that Hart agreed to pay $10,000, but that Mr. Darling received only $750, leaving a deficiency of $9,250. Mr. Hart's defence was that the place was in bad repair. Mr. Darling's suit for rent contrasts very strongly with the reports published in Hart's paper at the time of his occupancy of the theatre about the "enormous" business he was doing.

—Miss Florence Ellis returned last week from Chicago, where she appeared under J. C. Duff's management in her charming portrayal of The Little Duke. The glowing tributes paid this deserving singer and actress by the Chicago critics bear undeniable testimony to her merits in comic opera. She will play in New York again early in September, in Le Pre Aux Clercs, an opera comique that has never been produced in this country. It is by Herold, the author of Zampa. The music is said to be sparkling and pretty, and the principal role peculiarly suited to Miss Ellis' talents.

MCDONALD—George F. McDonald of the Mobile Opera House is in town [illegible] dates for that theatre, and for [illegible] House, Opelika, Ala.

PROFESSIONAL DOINGS.

—Nellie Bingham returns to Wallack's next season.

Lous James, Marie Wainwright, George Stoddard and Mr. and Mrs. Charles Walcot, will be members of J. W. Collier's Banker's Daughter combination next season.

—J. H. Haverly and John Stetson will not join forces the coming season, the negotiations for a combination of operatic and burlesque companies having fallen through.

—Frank Bangs will have a combination of his own on the road next season to play St. Marc and Dan'l Druce. Geraldine Maye will be in the company.

—N. C. Goodwin, Jr., now sojourning at Larchmont Manor, New York, has recently bought a fine mare, of Hambletonian stock, and will be often "on the road" this Summer.

—Next Summer the Broad Street Theatre, Philadelphia, will have a sliding roof, the garden will be put in order, and the theatre will be kept going all through the hot months.

—The Leonard Grover company will take on the road next year Our Boarding-House, Lispet, My Son-in-Law, and A Scrap of Paper. Return tickets will be furnished the company.

—Mr. Charles Pope writes that a splendid new theatre in St. Louis is going to open under his management in September. Messrs. Maeder and Brown are booking attractions for it.

—Messrs. Long and Warner, authors of The Regiment of Champagne, a very strong spectacular drama, produced a year ago in San Francisco, have made Fred G. Maeder their agent for its production,

—Mr. Gemmill has engaged Harry Lee as juvenile at the Philadelphia Chestnut for next season. Mrs. J. J. Prior will be the old woman. Annabel Dudley and G. D. Erroll will also be members of the company.

—Billy Sweatnam has failed to make good the purchase of the half interest in the Park Theatre, Philadelphia, which he bid for at Sheriff's sale not long ago, and it reverts to J. B. Wimpenny, one of the original proprietors.

—The new Park Opera House, Syracuse, will be ready in time for the regular season. The auditorium is being sunk to the level of the street. S. M. Hickey left town on Friday on business connected with the house.

—The Central Railroad of New Jersey announces to theatrical managers that the issue of tickets at special rates to theatrical and concert troupes, over the Bound Brook route, has been discontinued since July 1. We are requested to communicate to the profession his decision.

—Edwin Booth, Sothern, Jefferson, the Maretzek Grand Opera company, and Maurice Grau's Opera Bouffe company, with Capoul and Paola Marie, are among the attractions already booked at Ford's South Broad Street Theatre, Philadelphia, for the coming season.

—Friday evening, June 27, a concert was given at Chickering Hall in aid of the widow of the late Thomas Bartleman. Among the prominent artists that volunteered were Misses Courtney, Simms, Howe, and Lockwood, and Messrs. Connell, Courtney, Pearce, and Mills the pianist.

—Dauncey Maskell is authority for the statement that Laura Joyce has received offers for the ensuing season from Managers J. H. Haverly, J. S. Crossy, John P. Smith, and John Stetson, but will probably close with Augustin Daly for a New York season of seven months. She will appear in light operatic roles.

—Duprez & Benedict's Minstrel troupe appear at New London, Conn., July 4, and close there a successful season of twenty-four months, during which only one night was missed, owing to a snow blockade. During the period 39,146 miles have been traversed. This is the twenty-eighth year of Mr. Duprez's management of the celebrated troupe with which he now travels. The troupe have all been re-engaged, and will reorganize for another season's travel early in September. Mr. and Mrs. Duprez will pass the vacation at Lowell, Mass.; Frank Keeshin, the agent for seventeen years of the company, will rest in New Haven.

—The Broadway Theatre is being completely metamorphosed. Mr. Daly is rapidly altering the entrance, auditorium and stage, and when the work is completed according to the designs, he will have one of the prettiest places of amusement in the city. The decorations will be somewhat similar to those of the old Fifth Avenue Theatre in Twenty-fourth street. The house will be conducted on the policy of Buckstone's old theatre in London. Light comedy, farce, and comedietta will be played by a stock company made up to meet the demands of that style of entertainment. Two or three pieces will be done on the same evening, so that a person may drop in late and still see a complete play. Besides comedies of his own authorship, Mr. Daly intends presenting the works of American playwrights. No positive engagements have been as yet made for the company. Theatres conducted on this principle in New York have heretofore been financially unsuccessful, but having the great advantages of Mr. Daly's experience and managerial ability, the Broadway will probably prove a happy exception to

London Correspondence.

JUNIOR GARRICK CLUB,
LONDON, JUNE 19, 1879.

THE dramatic, and likewise literary, event of the week is the publication of "The Life of Charles James Mathews," edited by Charles Dickens. No more fascinating work has appeared for many a day. It literally teems with interesting stage aria, and good stories and recollections of every kind—nor was anything else to be expected. Charles Mathews knew everybody, had been everywhere, was up to everything, possessed a prodigious memory, and a versatility of talent such as it falls to the lot of not one man in ten thousand to enjoy.

Had he chosen, Mathews might have made his fame as a painter; as a dramatist he turned out some of the neatest work of the century; as a writer of letters and miscellaneous literary matter he was marvelously facile, witty and bright; as a raconteur and conversionalist he was unrivaled, and as an actor—but readers of THE MIRROR hardly need to be reminded of the histrionic talents of a man who has left no successor. He was, in addition, an excellent and accomplished scholar; could talk and write several languages with equal facility and faultlessness of pronunciation and idiom; spoke French with a purity of accent worthy of the Comedie Francaise; and along with his friends, Charles Dickens and George Augustus Sala, shared the honor of being the best after-dinner speaker in England. Finally, he is his own biographer, and frank and outspoken to a degree; these things understood, need I add that his life is replete with interest?

In the preface, with characteristic audacity and frankness—assumed or not, I care not to guess-intensely Mathewsian (pray pardon the jaw-dislocating coinage), he disarms criticism, stating that his life is a record of folly and failure, and that he was no better than he ought to be. This, however, must be taken cum grano salis. He had his faults doubtless — all men have, and Charles Mathews as much as most men—but with all his moral peccadillos and failings, he had many virtues, and however the early portion of his life may have been clouded, his closing years burned calmly out in a quiet glow of domestic happiness and virtue.

He was a Bohemian—a Bohemian heart and soul—a Bohemian all his life: but his Bohemianism was not of the public house, the casino, and the tap-room; rather the Bohemianism of Charles Dickens and a good many literary men and artists of high standing whom I might mention. It was not until late in life that Charles Mathews, what in the fashionable slang of the day is called, "picked up." How many pick-me-ups it took to effect a cure it would be hard to say, but two of the most efficacious were most certainly the United States and Mrs. Davenport, whom he married there.

In America he reaped his largest harvest of greenbacks, and in Mrs. Davenport he found a woman who could help him keep them. But enough, for the present, of Charles Mathews, particularly as an English edition of his life is to be published immediately on your side of the pond—possibly by Scribner's Sons. My advice to all readers of THE MIRROR, when the work does come out, is simply, "Buy and read it."

On Saturday last the incomparable Sara—by a long way the best talked of and best advertised woman living—gave a reception in Piccadilly for the purpose of giving the elite of London an opportunity of making the acquaintance of her paintings and sculpture, and affording the newspapers a peg on which to string more glowing advertisements.

The best people in the metropolis thronged the salons of the great French artiste. Lord Chancellors, ex-Premiers, distinguished art critics, the flower of the nobility, virtuosi of every kind; many of the most fashionable grand dames of London were there; prominent among even that distinguished crowd being the calm, stern, noble face of the Rt. Hon. William Ewart Gladstone, who expressed great satisfaction at all he saw and heard. And yet all this crowd, the aristoi of England's aristocrary, assembled to pay homage to a French actress, who, though a mother, is not a wife!

I say this without in the slightest degree wishing to reflect on Mlle. Bernhardt, but simply to illustrate one of the many queer anomalies in English social life; for out of the crowd of virtuous and high-toned English matrons who visited the salons of the French syren on Saturday last, I make bold to say there were not six who would have visited England's greatest novelist—George Eliot. But such is life, and such is the inconsistency of British prudery.

Because George Eliot is an Englishwoman, any divergence—however honestly made—from the hard and fast line of English social ethics and morality, is unpardonable, while Mlle. Bernhardt, because she happens to be a foreigner, and particularly because she happens to be French and the "lioness" of the hour, can run her head as often as she pleases against all the entire Decalogue.

As to Mademoiselle's paintings and sculpture, the universal opinion is that they show talent, but are amateurish and crude, which indeed seems to be pretty nearly the truth. Curiously enough, there are not wanting critics who say the same of her acting, which some of them—by no means the least distinguished either—do not hesitate to pronounce uneven, spasmodic and crude. But after so much furore and adulation a reaction was inevitable, and in the case of Mlle. Bernhardt the reaction has set in. Take my word for it, she will prove a nine days' wonder so far as London is concerned; next week she will be forgotten.

Your talented countryman, Mr. Frank Mayo, has scored an unequivocal success in Liverpool, where he has just made his English debut to the delight of the local critics. The exact value of this hit you will the better appreciate when I add that Liverpool criticisms nowadays not infrequently shapes the plans and fortunes of metropolitan houses; and I have it on good authority that Mr. Mayo has already received three distinct offers of engagement from London managers. Of course Frank will accept; but not just at present. In these cases—that is to say, when an actor comes with an established reputation—the waiting game pays best, and that is exactly the game Frank means to play. In justice to a very charming actress, I should add that Mr. Mayo is admirably supported by Miss Julia Stewart of the London Haymarket Theatre—our English Wallack's.

Of new pieces which are promised shortly the principal are—a version of La Cagnotte by Mr. W. S. Gilbert, billed for the Folly Theatre, on the 28th; a comedy by Mr. H. Byron, and no fewer than four poetical dramas by Mr. Wills.

To-day Miss Genevieve Ward makes her first appearance here since her return from America, when she will assist at the testimonial benefit to Mrs. Swanborough at the Haymarket, and recite Mr. Robert Buchanan's touching poem of "Nell."

Mr. Charles Reade, by the way, is coining money "hand over fist" by his admirable adaptation of L'Assommoir, his share alone of the profits averaging £400—or some $2,000 odd—a week. After it has run its course here—and the run promises to be an unusually brilliant one—Mr. Reade will take his play to the provinces, and there is even a talk of a visit to New York. Inasmuch, however, as Mr. Charles Warner is the great attraction—and Mr. Warner has just signed a London engagement for the next three years—I don't put much stock in the rumor.

W. G. S.

Gilbert and Sullivan's New Opera.

Among the passengers who arrived in New York last Wednesday by the steamer Gallia, was Mr. D'Oyley Carte, lessee and manager of the London Opera Theatre Comique, and agent for this country of Gilbert and Sullivan.

Mr. D'Oyley Carte is an Englishman of 35, pleasant in his ways and conversation. When he speaks the melody of his voice pins one to attention. This is his first trip to America. He is here on a business matter that will interest all the music lovers and theatre-goers of New York. He is looking up an available theatre. Mr. Carte is the manager who first induced Messrs. Gilbert and Sullivan to unite their talents and launch H. M. S. Pinafore. The satirist and the composer have again joined forces, and by the first of October will have completed another work, which, Mr. Carte thinks, will equal Pinafore. The Opera Comique manager will have the sole right to produce the work, and to insure absolute protection, a copyright will be secured here. Gilbert and Sullivan are heartily weary of working for nothing—or, rather, of seeing one of their most successful compositions realize them no profit. All they received out of Pinafore from American producers has been $500, which John T. Ford of Baltimore sent them.

Mr. Carte is not at liberty to reveal the title or character of the forthcoming opera further than that it will belong to the same school as does Pinafore; will be similar in style and manner to the latter; but the characters and subjects dealt with will be entirely at variance with that nautical satire.

The company that will produce the new piece will be all engaged in London, as the composers cannot leave London until nearly the time for production here, and a thoroughly perfect rehearsal will be insisted upon by both gentlemen, Mr. Gilbert having charge of the rehearsing. Mr. Carte will be the manager, and will bring over Messrs. Gilbert and Sullivan and the artists.

Mr. Carte says that when he took his departure from London, Pinafore had passed its 324th production. The piece was first brought out at the Opera Comique, on May 25, 1878. The last six months it has scored a greater success by 30 per cent. than during the first six months.

The earliest instance in which Messrs. Gilbert and Sullivan were induced to make a contract with each other, was in 1866-67. The outgrowth of that covenant was The Sorcerer, first produced at the Opera Comique on Nov. 17, 1877. The extraordinary success of this opera was the signal for a new contract between the dramatist and the composer. The result of that contract was Pinafore. Mr. Carte claims the idea of a nautical satire as his, and that it is ten years since he first conceived it. He says he drew up the plans, as a shipwright would a ship, and the carpenters went on and built per order. By and bye the ship was launched, and on board were the Admiral, the Captain, the crew, and the sisters and the cousins and the aunts. H. M. S. P. has sailed ever since, excepting such times as her commander and crew were in port, giving audience to Sir Joseph Porter, K. C. B., or delighting audiences.

Mr. Carte's stay in this country will not be protracted, a return being intended as soon as a theatre can be settled upon.

The Lyceum is to remain open all Summer.

REMINISCENCES.

"Mazeppa" in Albany.

[From the Argus.]

Dec. 7, 1833, Albany was treated to the first sight of the sensation of that season, Mazeppa, the same grand equestrian melodramatic spectacle, which many of our readers will remember, in connection with certain plump and well-conditioned actresses who, from time to time, to use the words of another, have turned it into an agricultural fair—exhibition of a horse and two calves. At the time of which we write, however, womanhood had not been advanced to this elevated position, and the fiery steed of the Ukraine was ridden only by men. Gale was the first Mazeppa in New York, and Thorne the first in Albany. The play "took" here as it did in the Metropolis, and was repeated night after night, only to be revived succeeding seasons. Manager Duffy himself occasionally submitted to be bound to the back of the horse, and go dashing up to the top of the theatre. The horse used there was a docile, gentle beast, cream-colored, but very stylish in appearance, and trained so as to be entirely manageable without bit or lash. He performed both here and in Philadelphia, and among the interesting theatrical collection of Mr. William D. Morange, under the head of "Mazeppa's Journey," is a memorandum of the expense of riding the horse from Albany to Philadelphia, item by item, from crossing the Hudson at Greenbush to crossing the Delaware at Camden; total for horse and rider, $13. There is also in the same collection a letter from Stage Manager John Greene, reporting the mishaps which befell when in December the play was to be produced for the benefit of Leslie, the scene painter, and it was thought to be a good "dodge" to send the horse to Troy to exhibit him on the streets while bills were being circulated. But both bill-poster and groom got royally drunk, and the latter got into jail, leaving the untamed steed to browse around the streets, with only pigs for company.

"Cuying" and "Gagging."

These are two faults (they may justly be termed such) into which many of our best actors fall inexcusably. To "guy," according to the professional definition of the word, is neither more nor less than to mull and slight the acting of a part, to laugh and misbehave generally on the stage, with a semi-concealed endeavor to hide the same from the front of the house, to poke fun at a fellow actor without giving the audience any particular or genuine amusement thereby, and to generally give an unsatisfactory and unworthy rendition of a part. This pernicious and thoroughly detestable habit is growing alarmingly, and we find leading men and women (the underlings dare not take the same liberties as their superiors) giving way to unlicensed, uncalled-for mutilation of the action or business of a play.

The temptation to "guy" is scarcely ever resisted when the house is small and apathetic, the actor thinking, as the audience is difficult to amuse, all his efforts should be devoted to gaining a smile from his co-laborers on the stage.

"Gagging" is probably a degree less harmful than "guying," but still it should be banished from all reputable performances. Now and then, in the case of a wait or an accident, or where a very witty actor plays a part, the appropriate introduction of a clever mot, or a skillful line, is not perhaps so much out of place. It is seldom, however, that an actor can improve upon the text of an author, and he should bear in mind that, while a "gag" may catch a momentary laugh from a thoughtless spectator, the introduction of a poor witticism or slang expression of the day is neither consistent nor clever, and the offender violates the prime basis of the true artist—art.

It is the province of the stage manager to remedy this. Let him take the matter in hand, make the rule that no lines not in the play shall be brought in by an actor, under penalty of a severe fine. Where this rule exists, but has become a dead letter, let it be enforced, and soon the offensive and reprehensible habit would be banished from the stage.

Suited and Not Suited.

Emma Vaders of the Jane Coombs company has sued the Polytechnic Society of Louisville for $20,000, for damages sustained in the Louisville Opera House, the property of the Polytechnic, in May last. The actress fell into a pit behind the scenes and was injured so severely that she will have to go about on crutches for a long while.

PAIN—Among the arrivals by the Inman steamer, City of Berlin, was James Pain, who comes to this country to superintend the pyrotechnic display about to be inaugurated on the Fourth of July, by the "Alexandra Exhibition Company," on the grounds of the Manhattan Beach company at Coney Island. Mr. Pain is one of the most famous experts in the art of presenting fireworks as they should be given, his success in Great Britain being attested through his employment by the Crystal Palace company, the Royal Yacht Squadron's celebration, and on the occasions of the marriage of the Princess Louise to the Marquis of Lorne, and later of the Duke of Edinburgh to a Russian Princess. Our New York sightseers need have no fear that any announcement will fall short of the company's programme, to be published later.

—Kate Everleigh sailed for Europe on the 23d.

THE VARIETY STAGE.

HARRY MINER'S.

Manager Harry Miner has taken the lead in procuring attractive features for the "Nation's Birthday" week. The announcement of the appearance of Pat Rooney this week has crowded the house. He is still a favorite—his appearance eliciting the approval that only an East side audience can show, and his songs, dances, etc., receiving applause loud and long, though there has been little added to his repertoire that is either new or novel. Gus Williams presents his version of Pinafore this week with the following cast:

Sir Joseph Weissbier, (his original character)	Gus Williams
Captain Corcoran	R. A. Brennan
Ralph Rackstraw	Bobby Newcomb
Dick Deadeye	Louis Robie
Bill Bobstay	C. A. Gilbert
Tommy Tucker	Capt. Geo. Laible
Josephine	Jennie Engel
Buttercup	Frank Budworth
Hebe	Dora Graham

The burlesque is produced with everything new and appropriate, the principal characters are well sustained, it has met with favor and will undoubtedly enjoy a long run. The Brennans reappear in a sketch called The Musical Party; Georgie Parker, vocalist, makes her "first;" Jennie Engle, has been retained, and in addition to her appearance as Josephine, will furnish a new collection of songs; Frank Budworth, a favorite here, may be seen in an act entitled Way Down South; the Three Miltons will execute their triple jig; Josie Carton, vocalist, has been retained; McVickers and Saunders, the popular Celtic comedians, will present two new sketches; Bobby Newcomb, as popular as ever, appears to advantage as Ralph Rackstraw, and also "does the agreeable" in other parts of the programme; A. H. Sheldon appears in his own sketch, called Dodging for a Wife. An extra matinee will be given on the Fourth.

THE LONDON.

John Murphy's new afterpiece, The Christening, is the principal attraction at this popular house for the week, and is drawing crowds. The Arnold Brothers, Will, Amos and Frank, late of Haverly's Minstrels, make their first appearance and present a really meritorious entertainment; Mlle. Baretta, serio-comic, introduces her own songs, and is meeting with considerable favor; first appearance of the great dialect comedian, Gus Bruno, in his wonderful imitations of French, German, Italian, Chinese, etc.; second week of the St. Felix Sisters, in new quartets, songs, dances, etc.; second week of Ella Mayo, the vocalist; Clara Moore also presents a selection of songs and melodies, while the great, the only Little Mac appears in his specialties; the ever popular German team, Murphy and Shannon, may be seen in their laughable act, called Turning the Tables; the Irish autocrats, Murphy and Mack, also appear to advantage in an original act; Billy Robinson deserves special notice for the very funny rendition of his character in the afterpiece, and Otto Burbank, who has become a great favorite at the London, provides his share of the fun at every performance. An extra matinee will be given to-morrow (Friday).

VOLKS GARDEN.

This will be a patriotic week at the Volks. On the afternoon of the Fourth will be produced an historical tableau, The Reading of the Declaration of Independence in front of Independence Hall, Philadelphia, July 4, 1776, with a new scene painted expressly for the occasion. The Declaration will be read by Edwin Carroll. There will be a grand salute, "Hail Columbia," "Yankee Doodle," and "The Star Spangled Banner," will be sung with a full chorus, with an allegory of Columbia to finish off the whole. The new people for the week are: the Carrolls, who appear in an extravagantly funny sketch called A Dutchman in Trouble, and also in the afterpiece; the Edwards in their best sketches; Clara Cushman, the popular balladist; Virgie Jackson, serio-comic; Billy Maloney and Mabel Gray appear in their interesting sketches; Foley and Shaffer in Ethiopian sketches; the Sparks Brothers introduce new Celtic sketches; Minnie Clyde appears in new songs; the old favorite, Sam Norman, always at his best, both in sketch and drama. The show concludes with a "local drama," entitled Italian Padrone; or, The Slave of the Harp, in which the most prominent members of the company appear. Extra matinee on the Fourth.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC.—It has repeatedly been demonstrated, both theoretically and practically, that any one who attempts to "run" a theatre without plenty of experience and a goodly amount of capital, invites certain failure. A few weeks ago, however, Messrs. Max Calebow & Co. seemingly entertained ideas to the contrary, for they started out under just these conditions, but by this time they are no doubt convinced of the maxim's truthfulness, as their venture proved a most dismal failure after an unsuccessful run of three or four weeks. Thinking Johnny Dwyer, the pugilist, a loadstone, he was cast as the hero of a piece, and, surrounded by a few twinkling performers, who were thrown in the shade by the comet Dwyer, this great attraction was offered last week. Friday night was Dwyer's benefit night, when his drawing power was such as to not warrant a performance, and since then the theatre has remained closed. Marion Fiske and her troupe were billed for this week, but they did not appear.

VOLKS.—Much improvement is being made in this house, and it will hereafter be run in a manner consistent with a first-class variety theatre. Messrs. Hyde & Behman deserve great credit for their enterprise.

PHILADELPHIA.

GRAND CENTRAL.—The following new stars appear this week: Landis and Steele, Harry Martin, and Maud Stanley. The promenade concerts still continue to draw good houses.

NEW AMERICAN.—Charles Stanley, Mlle. De Grauville, Walter Fletcher, and Julia Walcot appear in the olio entertainment. Uncle Tom's Cabin concludes the performances.

WINTER GARDEN.—Closed last Saturday evening, but on Monday evening the manager opened to the public a very handsome garden, in which select concerts will be given nightly till August, when the theatre reopens.

ITEMS.—It is rumored that the New American will pass into the hands of an English manager.—On dit, that Gus Williams is to married shortly to a Philadelphia blonde.

HARTFORD, CONN.

NEW NATIONAL.—This house was opened 23d with a good company, and played to fair hot-weather business. It is needless to particularize the performers, as they were nearly all old favorites. Among the new specialties were Harry Madden and six (6) artists in a clog entertainment. Their marches are well rendered, and their dancing is A1. As a team they will prove quite a card to variety managers. McPherson and O'Neil do a very fair Irish turn, but are the only ones doing anything outside of the clog act. The Devoe Sisters are new and decidedly "fresh." With a considerable training and patient work they may make quite taking artists. Of the departures Press Eldridge and wife (Lou Sanford) and THAT BABY go to their "villa" in Westchester county, for the Summer. Alice Gleason, Thomas and Watson and Capt. Ebb, and the seven (7) clog dancers to Providence; the Devoe Sisters to Boylston Museum, Boston, and Lizzie Daly who, by the way, is improving greatly in her dancing, to Jersey City.

On the 30th we have Viola Clifton's Lady Minstrels and Virginia Stickney's London Brunettes, together with the Four Aces. This combination, which makes its first stand here, has the materials for a first class show, and from what we know of the individuals we expect something far above the average.

INDIANAPOLIS, IND.

CITY GARDEN.—Jessie Forrester, Mlle. Leoni, Neoskeleata, Mason and Sully, Punch Walton and Queen and Bell, were the people that furnished the amusement at this house last week. A very funny sketch, entitled The Dutch Agency, was the opening attraction. A most excellent olio followed. The afterpiece was the Rival Tradesman. The closures are: Punch Walton, Jessie Forrester, Queen and Bell, Mason and Sully. Opening the 30th: Laura Bernard, Lillie Leoni, Charles Glidden, Cummings and Mack, McGill and Ryland, Neoskeleata, Curry Sisters and Red Jalima.

The company engaged by Felton and Turner for the opening week of their management is as follows: Devlin and Tracy, Lulu Peake, Turner and wife, Viola Ray, Frankie Drake, Annie Arnold, Miss Francis Pinkerton, Georgie Diller, and Murray and Hedges' combination, four in number. A first part with the company in Pinafore dress will be a part of the attractions. The drama Our Boarding-House will be played. The opening will occur July the 7th, as heretofore announced.

ITEMS.—A couple of great (?) dialect performers had a benefit the night preceding the closing of their engagement at the City Garden. There was a large array of talent on hand. The most notable attraction were the recitations by O. Williams. He is an actor of the Landis type, and succeeded in making himself disliked by the audience in a very short time. He claims to have been an associate of W. H. Powers, and hails from Cincinnati.—Al Lipman, one of the most promising actors our city has yet furnished, has returned to his home.

LOUISVILLE, KY.

GRAND CENTRAL GARDEN.—Business is reported very light during the past week, excepting Sunday, the receipts of that day amounting to as much as the rest of the week. The attraction offered was W. H. Schneider in Our Boarding-House, supported by the Metropolitan stock. Announcement, June 30, a patriotic drama, entitled Cradle of Liberty.

KNICKERBOCKER.—This beautiful little theatre is to be opened June 30 by a first-class specialty company, comprising Punch Walton, the La Rues, Crumley and DeForrest, D'Alve Sisters, Malcomb and Whitney, Jessie Forrester and W. A. Barron. N. Bordon is proprietor, and Wm. Baker director of amusements.

WOODLAND GARDEN.—Announcements, Sunday, June 29, Mason and Sully, Harry and Minnie Woods, Add Weaver, Jr., Miss Encid Hart, Red D'Jalma, Queen and Bell, and Billy Baker.

ITEMS.—Fred Felton, manager of Crone's Garden, was in the city during the past week.—The Metropolitan Theatre is undergoing thorough repairs and will open August 18, playing only first-class sensational combinations and stars, with Frank Foster as business manager.

NEWARK, N. J.

WALDMAN'S.—This house is excellently managed, and is paying even during the hot season. Salaries are said to be very promptly paid, and artists are not afraid to accept engagements.

Our Boys was neatly played last week. Katie Gilbert is a good juvenile lady, and worthy of a position in any metropolitan theatre.

Frank Traynor played Luke the Laborer at his benefit, 27th, and was exceedingly successful with the part.

This week they present Blow for Blow; Katie Gilbert plays Mildred and Alice, and Jennie Christie (a good soubrette) Kitty Wobbler. Olio: Lottie Bernhard, Bryant and Belmont, Fannie Alton, Sam Dearin. 4th of July, Pink Dominos.

RICHMOND, VA.

COMIQUE.—In consequence of a walking-match at the Comique, Manager W. W. Putnam will open with the following company at the Academy of Music, Petersburg, Va., for three nights, returning to this city on the 3d: Julian, Albert and Pauline Martinetti and Belle Gabrielle in pantomimic sketches; Taxana Rosemay, serio-comic vocalist; the Bibo Sisters, song-and-dance; Rixford Brothers, acrobats, and Master Sedgwick, Indian club swinger.

ITEM.—Mr. R. G. Russell is now in the city paying a visit to his relatives and friends.

PITTSBURG, PA.

TIVOLI.—Company during the present week: Prof. Loderside, Eva St. Clair, E. McNich, Laura Ashton, Fields and Hanson, Frank Lewis, Farron Sisters, Nellie Forrest, Erwin Thomas.

ITEM.—W. H. Sharp, representative of John Robinson's Circus, is in town, and announced the appearance of the show July 17, 18, and 19.—Williams' Academy and Trimble's Varieties closed.

BALTIMORE, MD.

At the Central Summer Garden business was very fair last week. New arrivals: the Berlin Ladies' Orchestra, and Louise Mario, vocalist.

YOUNGSTOWN, OHIO.

Millie Eugene's Hibernian Blondes gave a very poor show here on the 25th, to fair business.

Billed July 3 and 4, J. W. Carver and co. in Rip Van Winkle, and matinee.

UTICA, N. Y.

SUMMER GARDEN.—John and Charley Phillips open this hall on Thursday, July 3, with a variety troupe. They have been doing a fair business among the suburban towns during the Spring. Good artists are in demand.

Foreign Amusement Notes.

Fanny Kemble is now residing in what are known as Queen Anne's Mansions, London, England.

Henry Irving has been elected Permanent Governor of the Shakespeare Memorial Council of the Stratford-on-Avon Association.

Adelina Patti, it appears, has lost some of her upper notes, but on the other hand she has gained immensely in dramatic power.

Clara Louise Kellogg made her re-entre before the London public at Her Majesty's Theatre as Aida. The Radames was Campanini.

Edward Terry, a very popular London comedian, goes to the Gaiety Theatre there in the fall or autumn season, opening in August.

A new Amina in Mlle. Lydia Torrigi, a pupil of Mme. Viardot, has achieved success at the Teatro Rossino, Venice, in the Sonnambula.

A new American star, bearing the title of Mlle. Nevada, but whose right name is Wixom, is now delighting the musical ears of the residents of Vienna.

John S. Clarke has accepted a new version of Frou-Frou for the London Haymarket. It is by James Albery, adapter of Pink Dominos. Miss Eastlake will play the heroine, Gilberte.

A Republican Marriage was presented at the Olympic Theatre, London, on Saturday, June 1, and Mrs. Scott-Siddons made her first appearance since her arrival from Australia, giving a dramatic recital.

Julian Cross' successful new play, The Crimson Rock, is having a great run at the London Pavilion Theatre. Mr. Cross came here with Mrs. John Wood to Niblo's Garden, and was afterward with Mr. Augustin Daly at the Grand Opera House.

Mme. Christine Nilsson has received offers from the Royal Theatres of Holland and Belgium to sing there in the months of December and January. She is to receive 50,000 francs for eight performances, besides all her expenses to be paid. She will probably visit California next Spring.

Frank Mayo scored a hit at the Alexandra Theatre, Liverpool, where he is now performing Davy Crockett to large houses. He is under contract to Mr. Horace Wall for one year in England. His London debut will occur some time during the coming fall, but he will visit in the interim Dublin, Manchester, Birmingham, Edinburgh, and Glasgow.

Mr. Scovel, the church singer, of this city, who married Miss Marcia Roosevelt, sang recently in La Traviata at Brescia, Italy, for twelve nights after making his debut in opera there, and has been invited by the King of Italy to sing for a month at Monza, his summer residence, in September.

The Theatrical Order of Merit has been decided on by the French Government. The ribbon will be red, but whether of a darker or lighter shade than the Legion of Honor has not been determined. The order will contain several classes, and the Comedie Francais company are to receive the first decorations.

Subsidies to the following amounts are granted by the principal cities of Europe to their lyric theatres: Berlin, 700,000f.; Stuttgart, 625,000f.; Dresden, 400,000f.; Naples, San Carlo, 300,000f.; Vienna, Imperial Theatre, 300,000f.; Rome, Apollo, 290,000f.; Copenhagen, 250,000f.; Carlsruhe and Weimar Theatres, 250,000f.; Munich, 195,000f.; Milan, La Scala, 175,000f.; Stockholm, 150,000f.; Palermo, Bellidi, 120,000f.; Turin, 60,000f.; Florence, Pergola, 20,000f.; Genoa, Carlo Felice, 10,000f.

A Seaside Resort.

One of the few places where actual enjoyment and comfort can be had during the Summer season, is at Atlantic City, N. J. It is the oldest and most frequented sea shore in the country, and at present is in full bloom and display.

Very many of the theatrical profession spend their Summer months at this place, Mrs. John Drew and Miss Nellie Houghton being already registered for the season.

The Hotels and Cottages offer superior accomodations at very low rates.

There are two railroads leading to the city, but the quickest, safest, most reliable and most patronized is the CAMDEN AND ATLANTIC RAILROAD, at the foot of Vine Street, in the city of Philadelphia. This Company runs daily express trains in ninety minutes to and from Atlantic City.

Summer Resorts.

The grand question agitating the feminine mind is where to go, whether sea breezes or mountain air will bring back the roses to the pale cheeks caused by Winter dissipation. The attractions of the most noted and fashionable resorts are carefully canvassed. What to wear, and where to get the greatest amount of goods for the smallest outlay, is the question of the day. All of our fair friends, we say now, as one of our lady friends (who, by the way, is a noted shopper) always says: "For anything you want pertaining to Ladies', Misses' or Infants' wear, GO TO BLOOMS."

A visit to that noted Emporium of Fashion, situated at 338 and 340 Bowery, between Bond and Great Jones streets, disclosed a line of Novelties that struck even our inexperienced eye as being perfectly charming, and we no longer wondered at our friend's preference for this favorite store.

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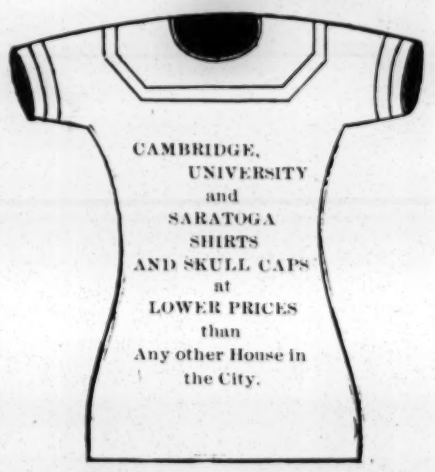

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